PROGRAMME

SOUVENIR

SIXTH INTERNATIONAL FILM AND TELEVISION FESTIVAL



SEPTEMBER 21ST - OCTOBER 6TH

BIRMINGHAM 1990

THE KRAYS

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CENTRAL

MENTORN Films

SIXTH INTERNATIONAL FILM AND TELEVISION FESTIVAL BIRMINGHAM 1990
SEPTEMBER 21st - OCTOBER 6th



The City of Birmingham is pleased to welcome you to the **Sixth Birmingham International Film and Television Festival** which will be taking place at many venues across the city from September 21st to October 6th. I am delighted that the City has been able to increase its support to the Festival this year, enabling the Festival programme to grow and realise more ambitious projects . The committee I chair - **Arts, Culture and Economy** - is especially pleased with the national and international reputation brought to the great city of Birmingham by its festivals - Jazz, Readers and Writers and Film and Television.

And as Birmingham, prompted by the Birmingham Media Development Agency becomes increasingly a Media City, I am heartened by the Festival's tribute in 1990 to Birmingham-born film producer **Tony Garnett**, whose integrity and social vision have made him one of the UK's film producers with an international reputation. **Cathy Come Home** was produced for the BBC by Garnett in 1966. Almost a quarter of a century later, it certainly is a case of **Tony's Come Home** !!

I wish the Festival every success for 1990.

Renée Spector

Councillor Renée Spector
Chair Arts, Culture and Economy sub-committee.

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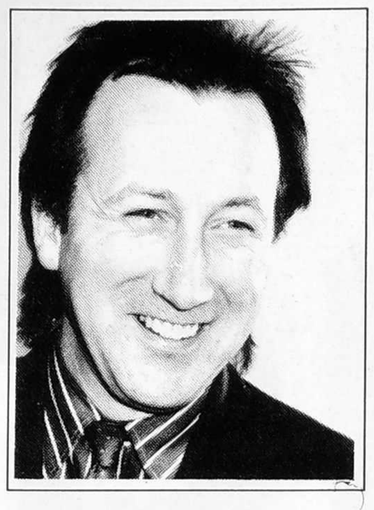
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ROGER SHANNON
Festival Director

INTRODUCTION

FESTIVAL DIRECTOR *Roger Shannon* invites everyone to 16 days of cinema and television.

The **Birmingham International Film and Television Festival** is the fortnight in the year when the art, craft and industry of the film and television world is celebrated at numerous venues across the city. I am especially pleased that in the Festival's sixth year, the City of Birmingham has increased its sponsorship of the Festival placing the programme on solid foundations and endorsing the direction the Festival has taken so far in its relative infancy. The Festival enters its sixth year with an adventurous programme of premieres, previews, forums and conferences. Films will be arriving in Birmingham from all four corners of the globe, representing the best in world cinema. Complementing the European and American titles in the Festival are this year's themes: **New Canadian Cinema: Part Two;** a **Focus on Films from Barcelona and Catalonia** and a programme of **American Independent Cinema**. The **Third Cinema Focus** includes a selection from this year's calendar of international film festivals. Of special note is the Festival's tribute to Birmingham-born film producer **Tony Garnett**, whose career in television and feature film production is the subject of a selective **Retrospective.**



Festival staff on the balcony of their new offices at The Bond in Digbeth, Birmingham

The future of British film and television is very much to the fore in the Festival programme with a special spotlight on **Openings for New Directors**, and a major international conference on the role film commissions can play in the UK film industry. The **Television Festival Weekend,** renowned for its topicality, has its finger on the pulse of changes in broadcasting with a weekend on **The Future of Factual Television**. Whether you're starting out in the industry, or in need of a refreshing change of view, the Festival has just what you're looking for.

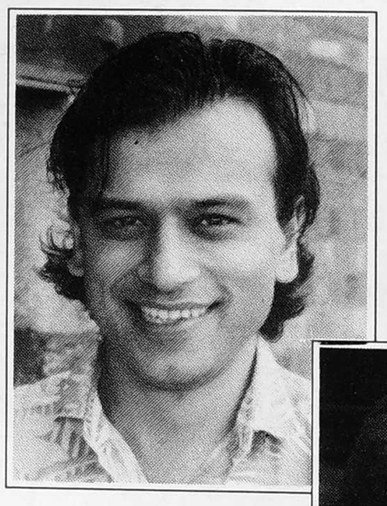
As Festival Director, I am thrilled with the range and diversity of this year's programme representing the creative span of world film and television in a year of momentous change and reconstruction.

Channel Four, BBC in the Midlands, Central Television, the British Film Institute and West Midlands Arts deserve thanks for their continued support into the Festival's sixth year. For the 1990 programme, I am delighted to welcome new sponsors to the Festival: Optical Image (The **On-Line** Award), Stonewall Productions (**Writers Talk**), and TV-AM (**Television Festival Weekend**). I wish to thank MAC for inviting the Festival to be their first major project hosted there on the completion of their substantial refurbishment.

I hope you enjoy the Festival with all its exuberant promise.



Television Events Producer
DOROTHY HOBSON



Third Cinema Focus Organiser
PERVAIZ KHAN



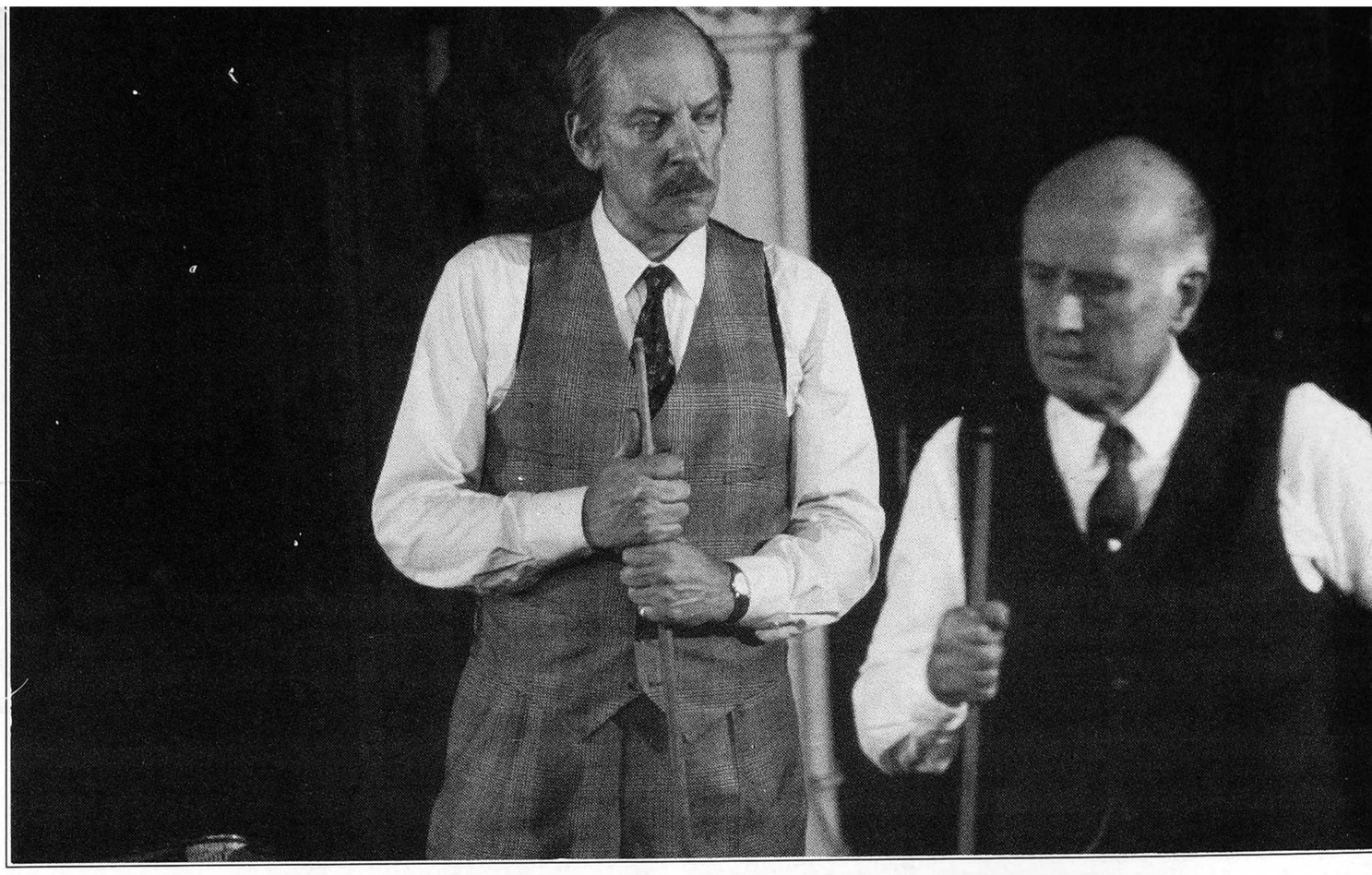
Festival Administrator
ALISON GUMBLEY

ROGER SHANNON
Festival Director

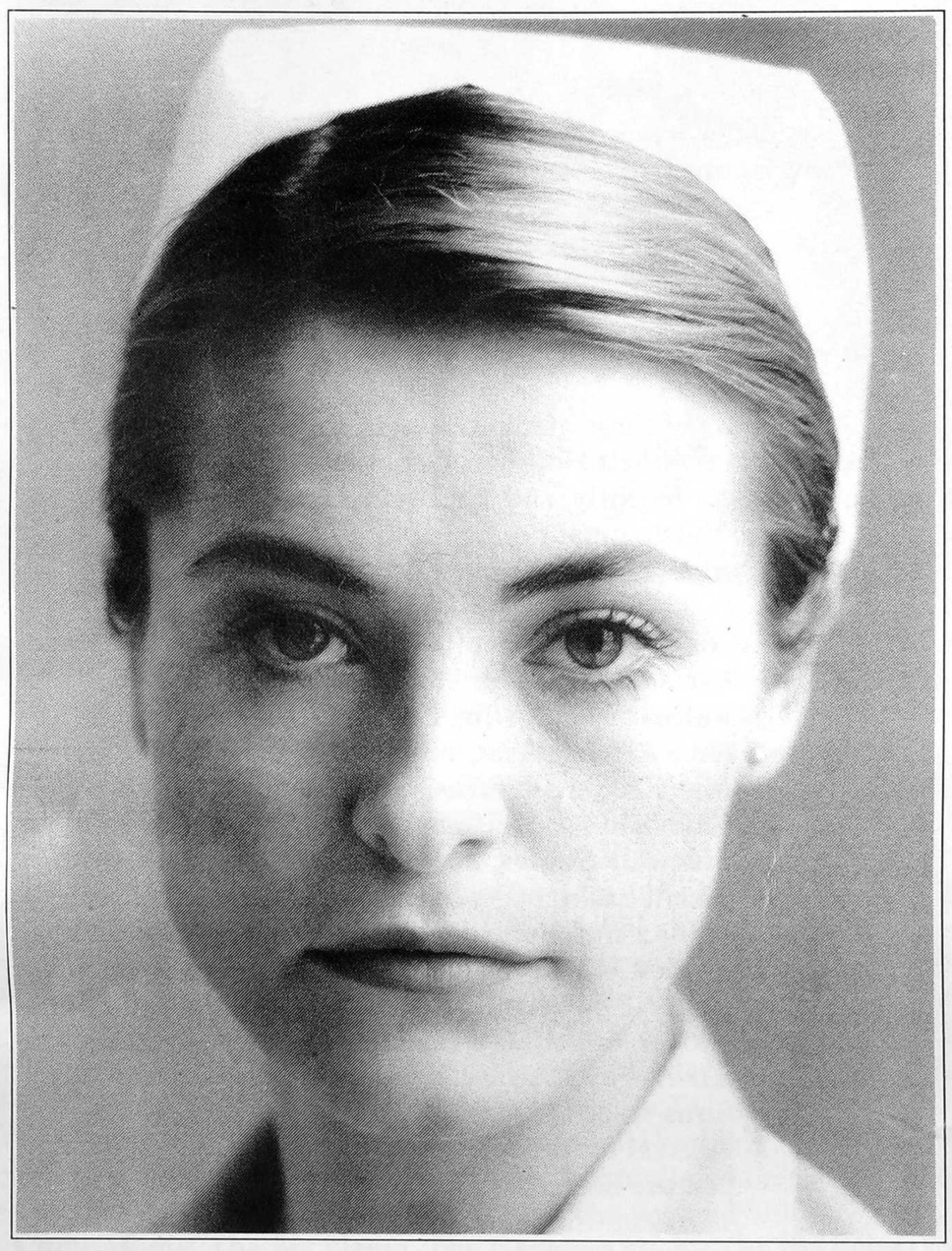
FESTIVAL FORTNIGHT OF INTERNATIONAL CINEMA

The Festival's Opening Film is **Bethune: The Making of A Hero**, (September 21st), starring Donald Sutherland and Helen Mirren. A major new Canadian film, the Festival screening on September 21st will be its European premiere. As the Closing Film, the Festival presents Spike Lee's new film **Mo' Better Blues** (October 6th). The popular mid-Festival Saturday evening slot this year is filled by Jerry Zucker's **Ghost** (September 29th).

Of the British films selected, we are very pleased to be showing Iain Glen's award-winning performance in **Silent Scream**, described as a Scottish **Distant Voices, Still Lives**. Philip Ridley's Idaho gothic tale **The Reflecting Skin**, Ken McMullen's French Commune drama **1871**, and **Paper Mask** the NHS thriller, are all included in the programme of new British films. The Festival also welcomes Peter Brook's film **The Mahabharata.**



BETHUNE: THE MAKING OF A HERO



PAPER MASK

The Festival's theme of ***The City Experience*** is superbly complemented by the Dutch film project **City Life: The International Episode Film** which captures life in numerous cities around the globe by such directors as Mrinal Sen, Krzysztof Kieslowski and Alejandro Agresti.

Arriving from America will be the Oscar-winning documentary **Common Threads: Stories from the Quilt** , Whit Stillman's sardonic view of Manhattan manners **Metropolitan**, and Jamie Lee Curtis in **Blue Steel**.

In a year of great changes in Eastern Europe the Festival presents award-winning films from Yugoslavia (**Time of the Gypsies**), East Germany (**Coming Out**) and Poland (**Interrogation**). Andrzej Wajda's new film, **Korczak**, completes this ensemble.

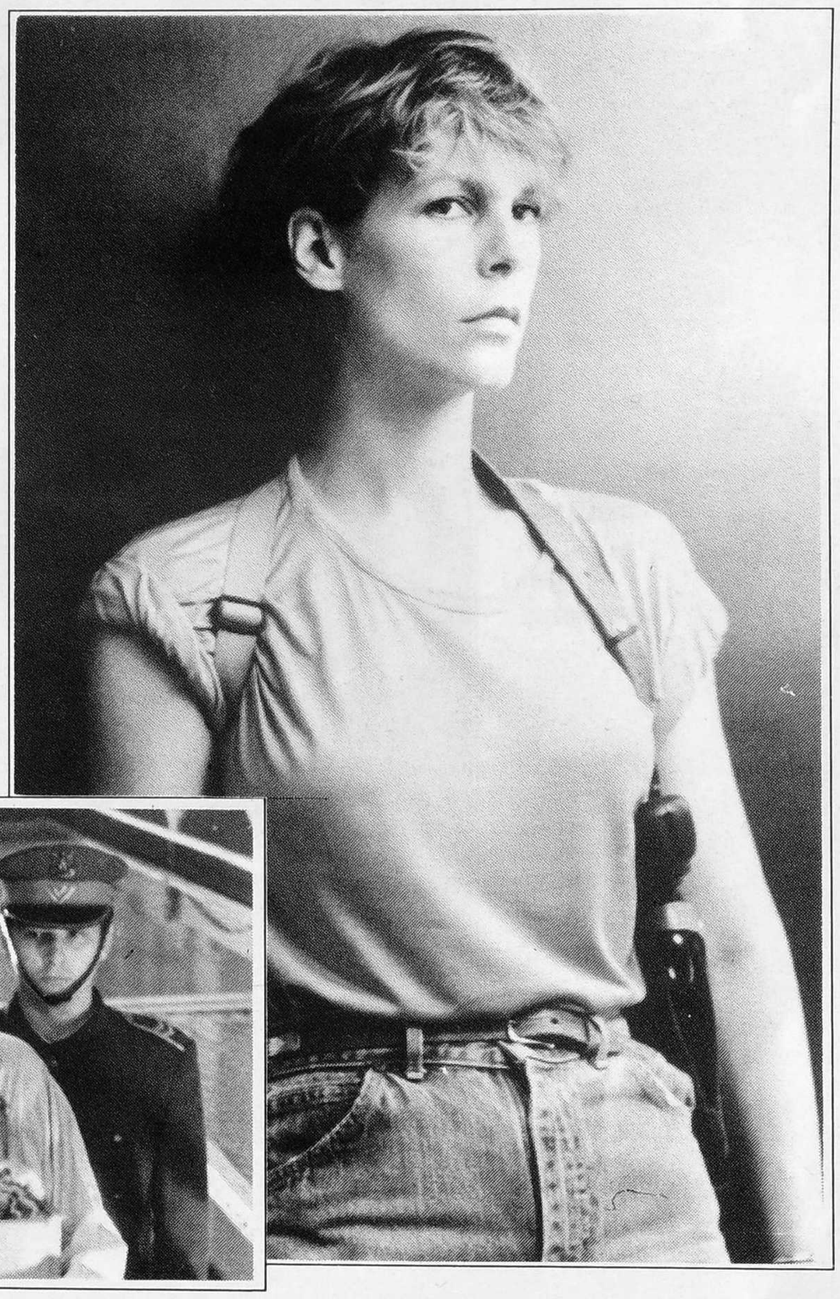
New films by Claude Chabrol (**Dr. M**), Louis Malle (**Milou in May**), Diane Kurys (**C'est la Vie**) and Luc Besson (**Nikita**) make up a formidable French selection.

Completing the programme is New Zealander Jane Campion's follow-up to **Sweetie**, **An Angel at my Table**.

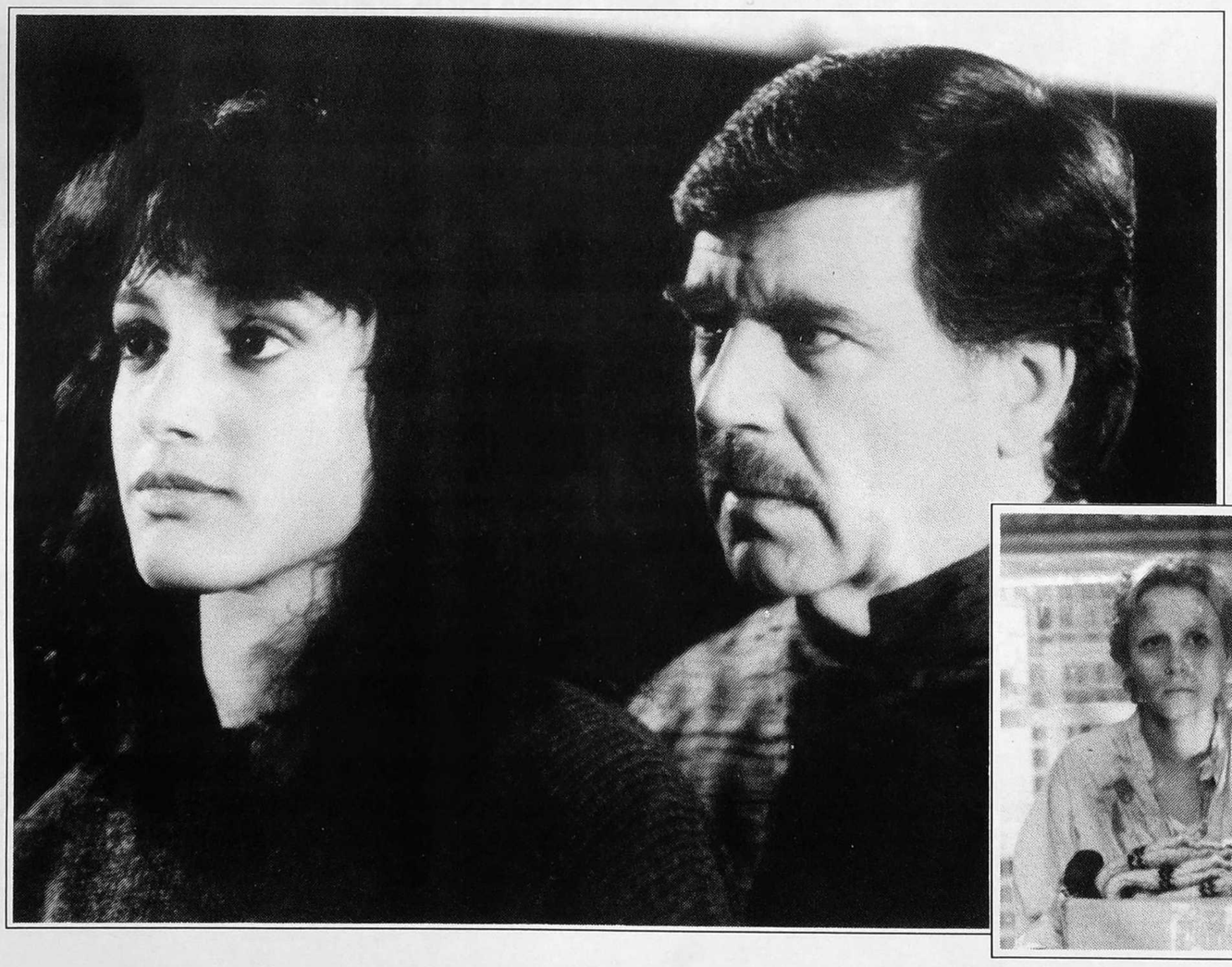
MO' BETTER BLUES



BLUE STEEL



DR. M.



INTERROGATION





ITN reporter Paul Davies with his crew in front of Romanian Television during the Romanian revolution

TELEVISION FESTIVAL

The combination of **film** and **television** in the programme has made the Birmingham Festival unique. The **Television Festival** has developed and gained recognition and praise from within the industry and the press. Each year there is a theme for the **Television Weekend Conference** and writers, producers and executives come to Birmingham as speakers and participants in the discussions. The **Television Weekend** is open to all, and many people who have an interest, either personal or professional, come along to the discussions and social events connected with the weekend.

Last year, the Festival inaugurated a joint lecture with the Midland Centre of the **Royal Television Society** and this year the Centre celebrates its thirtieth anniversary. The Festival is pleased to honour the **RTS** on its birthday with another joint lecture this year. There are two special events in 1990 that exemplify the closeness of the relationship between film and television, a relationship the Festival is uniquely placed to explore: the **Tony Garnett Retrospective**, and the series of talks by writers on writing and adapting for the small screen.

Overall, the **Television Festival** promises to be exciting and interesting and will address issues which are currently pertinent to the future of the industry and the interests of audiences.

THIRD CINEMA FOCUS

Latin America provides us with a rare cinema treat—**Memories of a Mexican** is a feature length documentary history of Mexico using archive footage, some of which dates back to 1902! Two films, **Reed: Insurgent Mexico** and **Frida** by Paul Leduc give us an insight into some of the best Mexican cinema of the last twenty years, and in association with the London Latin American Film Festival we will be showing **Man Facing South East** (Argentina), **Love is a Fat Woman** (Argentina) and **Supporting Roles** (Cuba). Over the last two years we have screened some of the best examples of North African film-making in the work of Egyptian Youssef Chahine. **Alexandria Always and Forever** is his latest work and alongside it there is an award-winning short by Khaled el Hagar, **You Are My Life** (Egypt). From Burkinan Idrissa Ouedreaggo, award -winning director of **Yaaba**, we have **Tilai**, and also from Burkina Faso is the short **The Painters Nephew** by Mustapha Dao.

India has, in terms of volume, the largest cinema industry in the world. Many of these are Bombay musical formula films, which are star-packed action dramas and have as much long term merit as most of their Hollywood counterparts. In contrast, **Khyal** by Kumar Shahani, whose earlier film **Tarang** was shown on Channel Four recently, and **The Flying Bird** by Vishnu Mathru are poetic films which take classical music as a starting point. Indian classical music must not be confused with western classical music; some Indian forms can trace their origins back to before the birth of Christ and at the same time elements have become absorbed into immensely popular folk music.

Two outstanding documentaries that share a concern for combating oppression are **H2 Worker** (USA) and **In Memory of Friends** (India). We have a number of films by film-makers whose origins are in the Indian sub-continent. From the USA, **Unbidden Voices** and **Knowing Her Place**. From Britain **A Nice Arrangement**, **Ferdaus**, **Tarkari & Coke** and **Many Happy Returns**, from Birmingham-based Endboard Productions.

Sidewalk Stories, **Baobab** and **Tongues Untied** are recent examples of black film making from the USA, a tradition which has existed almost as long as there has been a cinema industry. **To Sleep With Anger,** a powerful family drama, starring Danny Glover (of **Lethal Weapon** and **The Color Purple** fame) is by Charles Burnett who has been making films since the sixties. Burnett will be at the Festival for the screening of his film and a **Guardian Lecture** hosted by Derek Malcolm, film critic of *The Guardian* newspaper.



Charles Burnett's TO SLEEP WITH ANGER

THIRD CINEMA FOCUS FORUM: EMERGENT CINEMAS- THE INTERNATIONAL EXPERIENCE

The critical success of films such as **Salaam Bombay**, **Yaaba**, **Yeelen** has brought recognition to a new layer of film makers. Art house audience response has encouraged distributors to be more 'adventurous' in their acquisitions. Television companies who at one time had to be wooed by would-be distributors hoping to tie-in a television sale are now buying films and offering them to distributors.

This event will bring together a cross section of international directors and producers to discuss what these recent developments mean in terms of funding of current and future projects.

TONY GARNETT RETROSPECTIVE

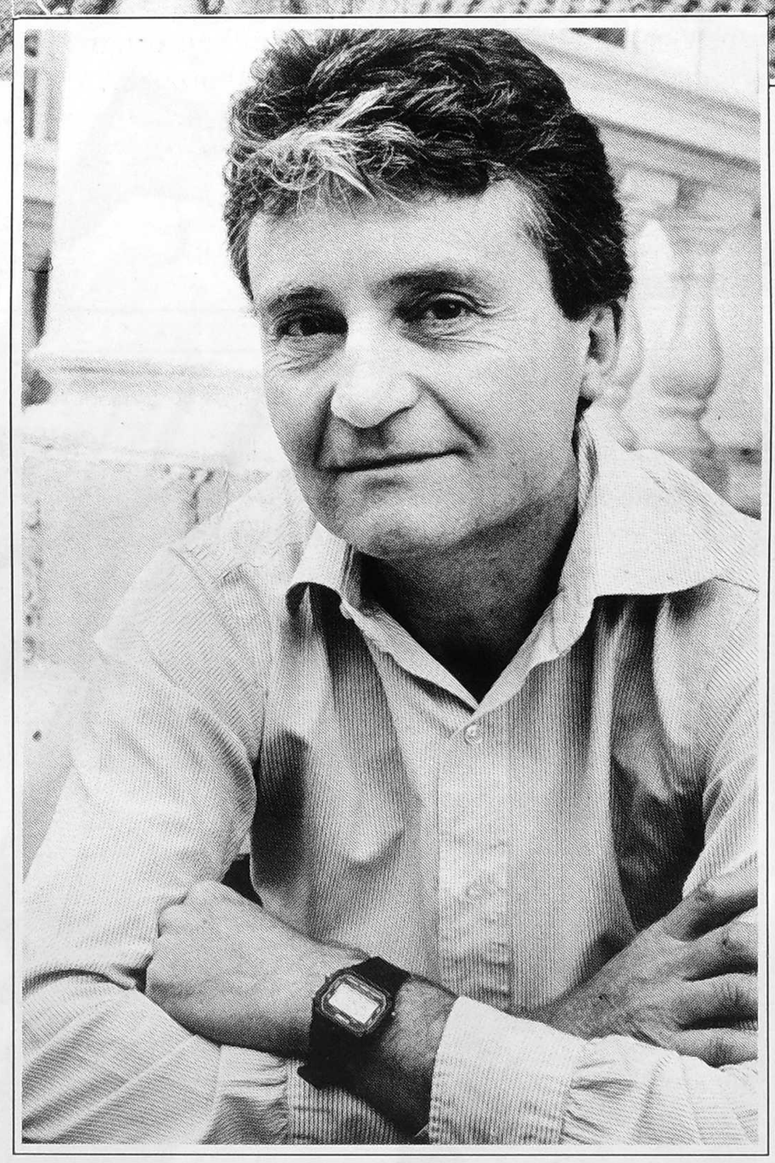
The Festival in 1989 began a new theme - Birmingham's contribution to the world of cinema and television. Last year the careers of a trio of film pioneers who were all at school together in Birmingham at the turn of the century, came under the Festival spotlight: Oscar Deutsch, Victor Saville and Sir Michael Balcon. The 1990 spotlight illuminates the career of Birmingham-born **Tony**



CATHY COME HOME

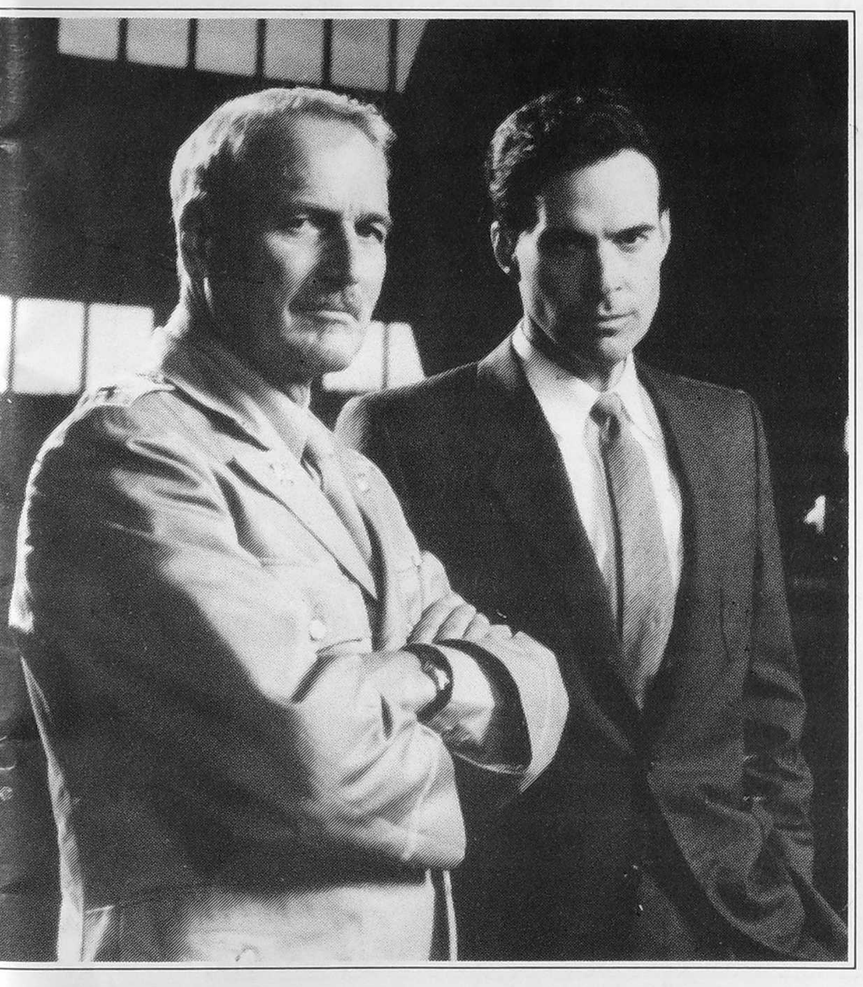
Garnett (born 1936), who has notched up a quarter of a century of television and film productions as both a producer and a director. He has recently returned to the UK after a ten year spell of producing in Hollywood: he has accepted the post of Chair of the British Film Institute Production Board and with Margaret Matheson is establishing a major new film production company. .

As one of Britain's best-known producers and one with an international reputation, **Tony Garnett**'s career is a seminal and varied one. An actor in the early 1960s (working with David Mercer and Sidney Furie) he joined the BBC as script editor and teamed up with Dennis Potter (on the Nigel Barton plays) and with Ken Loach, with whom he is often 'twinned', on **Up the Junction**. At the BBC producing for the Wednesday Play and working with directors of the calibre of Ken Loach, James McTaggart and Jack Gold, Garnett established a dramatic brand of social realism and an awareness of working class politics which has yet to be paralleled on British television (or cinema). From his period at the BBC, the Festival will be showing **Cathy Come Home**, **The Big Flame**, **The Gangster Show: The Resistible Rise of Arturo Ui**, **The Price of Coal: Part One** and **The Spongers**. The television material is selective and covers the years 1966 - 1978 when Tony Garnett also worked closely with Mike Leigh, Leslie Blair, Brian Parker and Roland Joffe.



TONY GARNETT

Far left:
SHADOW MAKERS



The second half of the retrospective takes account of **Tony Garnett**'s career as a film producer (and director). He formed Kestrel Films in the late 1960s and the first Kestrel to fly was **Kes**, based on the novel by Barry Hines. In this period Kestrel made eighteen productions for London Weekend Television as an *independent* company, pioneering a way of working for television which in recent years has become commonplace. In 1980, Tony Garnett returned to his home town of Birmingham to direct his first feature film **Prostitute**. Shot in Balsall Heath and Moseley, the film shows how prostitutes can organise for the protection of their own rights, reinforcing a central political theme in almost all of Garnett's work.

Tony Garnett's film work in the 1980's centred in America. For an advocate and campaigner, in his dramas, for social justice in the UK, this may seem a wayward move. **Tony Garnett** explains it in this way: "Just as the left was drowning in its own rhetoric, I felt I was not being as fresh and creative as I should have been. And I was losing my humour which is almost next to death, really. I was also fascinated by the States. You can't be brought up in this country, certainly, in the working class, without American culture being the dominant one. I'd been

fascinated by Americans ever since I was a small boy . . . it's been traditional on the left to dismiss it without understanding it. It was very educational to spend some time there." (*The Producer*)

Handgun, which he also directed, was made in the US by Kestrel Films. Then came **Follow that Bird** from Sesame Street ("for my little son") and two films in Hollywood with two very different British directors: **Earth Girls are Easy** , Julien Temple's homage to Frank Tashlin and, renewing his working relationship with Roland Joffe, **Shadow Makers**, a World War Two drama centring on research into the A-bomb starring Paul Newman.

The **Tony Garnett Retrospective** includes screenings of the following feature films: **Kes**, **Family Life**, **Prostitute**, **Handgun** and **Shadow Makers**. Tony Garnett will be present at the screenings of **Kes**, **Prostitute**, and **Handgun** at MAC Theatre. He will also be **In Conversation** with *The Guardian* film critic Derek Malcolm on Thursday September 27th at 7.00 p.m. at MAC Theatre.

The Festival wishes to thank Tony Garnett for his participation and help in setting up this Retrospective.

COMPANY OF STRANGERS



FOCUS ON NEW CANADIAN CINEMA: *PART TWO*

Last year, the Festival presented a survey of Canadian cinema: a varied programme including some classics from the National Film Board of Canada through to the contemporary, independent side of Canadian production - **Urinal** (John Greyson) and **Tales From the Gimli Hospital** (Guy Maddin), films and film-makers establishing followings on the international film festival circuit. This year, we are staging a **Part Two** and taking a closer look at indigenous Canadian production. The scope is wide, from documentaries: John Walker's **Strand - Under the Dark Cloth**, a portrait of the American contemporary of Stieglitz and Georgia O'Keeffe; costume drama, John Kent Harrison's **Beautiful Dreamers**, a dramatised account of a visit to a conservative Canadian mental asylum by free-thinking poet Walt Whitman; the improvised **Company of Strangers**, a film which blends a fictional, scripted, event with the lives and spontaneous dialogue of its actors; and Bruce McDonald's award-winning **Roadkill**. With wonderful featured roles from The Cowboy Junkies, The Ramones and the director himself, **Roadkill** is one of the movies that is currently turning accepted ideas of what Canadian cinema is about on its head. After a successful season of Canadian movies on Channel Four last autumn and a feature on **The Media Show**, the Festival's programme is adding to the new look that Canadian cinema is establishing. On the independent, low-budget, front we shall be premiering Guy Maddin's new feature **Archangel**, and showing for the first time in the UK his

ARCHANGEL



first short film **The Dead Father. Tales from the Gimli Hospital** will get a welcome second outing. The Festival will be hosting the first screening outside Canada of the National Film Board's **Five Feminist Minutes** programme - a series of sixteen five minute films by women from all over Canada on a whole range of subjects. We will also be showing a selection of **Tapes by John Greyson**, the director of **Urinal**.

Canadian cinema has long had the problem of being subsumed by the USA (did you know that Michael J. Fox, Dan Akroyd, Donald Sutherland and directors David Cronenberg and Norman Jewison were Canadian?), and now that the independent side of production is gaining the world's attention, comparisons with European art cinema abound. In the last year Guy Maddin and Bruce McDonald have between them accrued comparisons with Luis Buñuel, Jean Cocteau, Wim Wenders, Jim Jarmusch and David Lynch. In 1990, Canadian cinema will be asserting its identity and its own peculiar brand of cultural specificity in Birmingham. As a footnote, the Festival this year is screening **Interrogation**, a Polish film banned after it was completed in 1981 and not seen until last year. The director Ryszard Bugajski went into exile in Canada. He is currently in production in Toronto.

CANADA HOUSE CULTURAL CENTRE · Délégation générale du Québec · Ontario · National Film Board

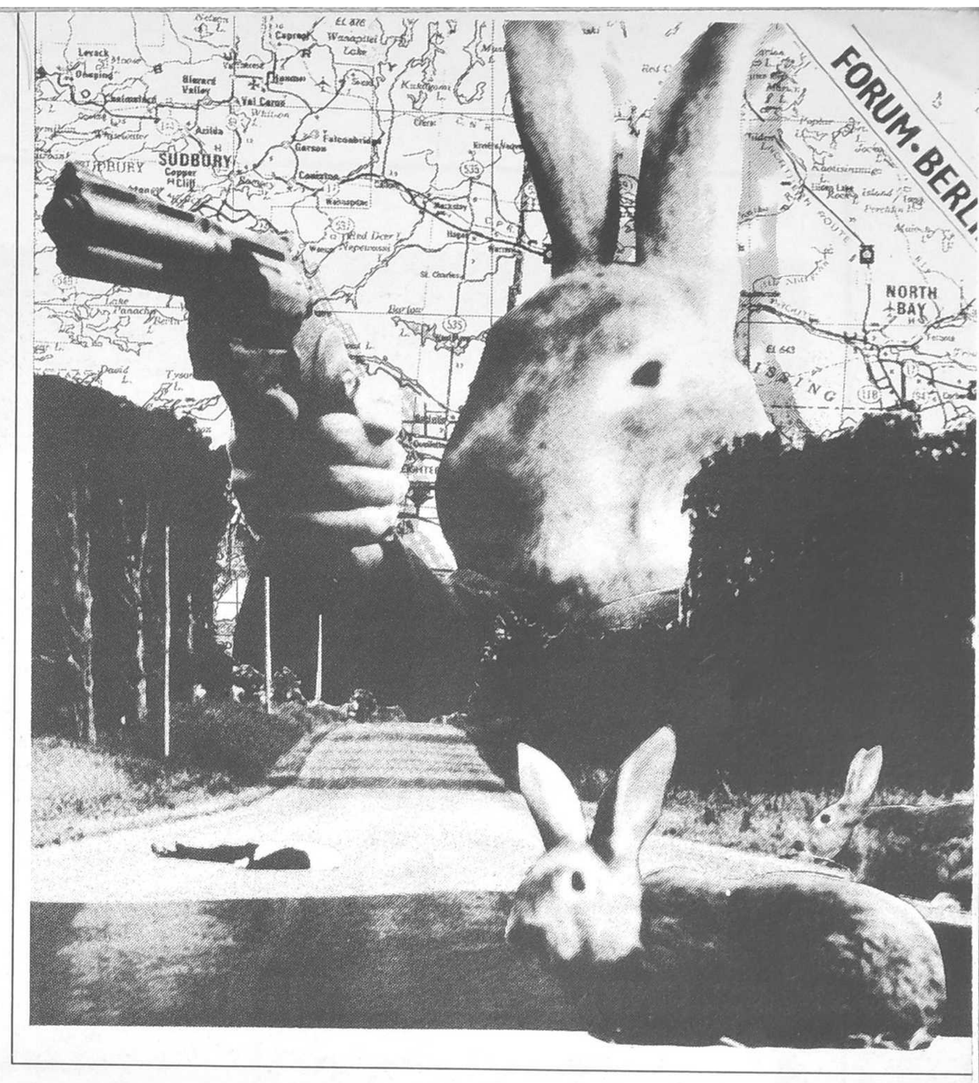
CINEMA OF BARCELONA AND CATALONIA

A programme of five recent films from the city of Barcelona are presented in the Festival with the support of ***Catalan Films***. **Gaudi,** in the style of Woody Allen's **Zelig**, imaginatively places the modernist architect in his historical circumstances; **The Neon Man**, a genre picture set in the criminal world of Barcelona carries echoes of David Mamet's **Things Change**; **Boom Boom** by Rosa Verges is a contemporary comedy of social and sexual manners; **Innisfree** traces the impact of John Ford's **The Quiet Man** (starring John Wayne and Maureen O'Hara) in the lives and countryside of Innisfree in the late 1980s; **Warsaw Bridge** constructs an experimental narrative linking a woman professor, a writer and an orchestra conductor.

CATALAN FILMS

WRITERS TALK

The craft of writing for film and television comes under the spotlight in a series of **In Conversation** events in MAC Theatre. These talks complement the Penguin Books **Novel Images** exhibition which is on display during the Festival, also at MAC. The **Writers Talk** events are sponsored by Birmingham production company **Stonewall**. In conversation will be a collection of writers who between them have contributed greatly to recent film and television production: Philip Ridley, John Collee, Michael Eaton, David Lodge, and Andrea Newman.



ROADKILL

Festival Staff

Festival Director ..... **Roger Shannon**
Festival Administrator ..... **Alison Gumbley**
Festival Assistant ..... **Geraldine Jeffers**
Third Cinema Focus Organiser ..... **Pervaiz Khan**
Television Events Producer ..... **Dorothy Hobson**
Television Events Assistant ..... **Bibiana Flemons**
Cities and the Media Forum ..... **Trevor Boden**
Press, Publicity and Marketing ..... **Nada Zakula**
Festival Volunteers ..... **Maggie Swinfen, Tina Sehmbhy**
Box Office ..... **Nagi Bay**
Distribution ..... **Peter Bramhall**
Festival Outreach Organiser ..... **Judy Stubley**
Chair, Cinema Advisory Group ..... **Mike Davies**
Chair, Television Advisory Group ..... **Dorothy Hobson**

Projectionists

MAC: ..... John Brockington
TRIANGLE: ..... Roger Bennett, Denis Lawton
ODEON: ..... Ron Benett, Ron Middleton, Pat Mitchell, Tony Woods, Ted Kent, Paul Curtin
CANNON: ..... Peter Brock, Graham Bryan, Bill Pearson.

Advisory Groups

TELEVISION ADVISORY GROUP:

Dawn Airey ..... Angela Lloyd
Jim Berrow ..... Fiona Lynch
Rob Burkitt ..... Anthony Sargent
Pogus Caesar ..... Councillor Renee Spector
Jim Dumighan ..... Graham Thompson
Barry Hanson ..... Jonnie Turpie
Dorothy Hobson (chair) ..... David Wilkins
Clare Hodson ..... Graham Young
Arlene Jeffrey .....

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Malcolm Allen ..... Derek Malcolm
Kay Breeze ..... Peter McFadden
Mike Davies (Chair) ..... Jan Page
Helen Doherty ..... Laraine Porter
Alan Fair ..... Krysia Rozanska
Nigel Floyd ..... Councillor Renee Spector
Pervaiz Khan ..... Hugh Stoddart
Tony Kirkhope ..... Paul Taylor
Keith Lane ..... Peter Walsh

THIRD CINEMA FOCUS ADVISORY GROUP:

John Akomfrah ..... Krysia Rozanska
Coco Fusco ..... Tony Small
June Givanni ..... Marlene Smith

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Editor ..... Alison Gumbley.
Design and Typesetting ..... Julian Evans and Simon Meddings, Lionart Associates.
Advertising Services ..... Simon Meddings and Janet Pancheri, Lionart Associates.
Printers ..... Cradley Print plc.

PROGRAMME NOTES:

Introduction ..... Alison Gumbley, Dorothy Hobson, Pervaiz Khan, Roger Shannon.
Film reviews ..... Alison Gumbley, Pervaiz Khan and attributed sources.
Events ..... Alison Gumbley, Roger Shannon.
Television Events ..... Dorothy Hobson.



BIRMINGHAM INTERNATIONAL FILM & TELEVISION FESTIVAL 1990
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FESTIVAL CALENDAR

with page references to reviews & details

key: **Bold** : Films ***Bold Italic*** : Shorts Plain : Events

FRIDAY 21ST SEPTEMBER

FESTIVAL OPENING FILM

8.30 pm	**Bethune**	Odeon New Street	13
11.15 pm	*In the Midnight Hour:* **Music All-Nighter**	Triangle Cinema	29

SATURDAY 22ND SEPTEMBER

10.30 am	**Wolves of Willoughby Chase**	Odeon New Street	36
12.00noon	***Photography in Film:***	Museum and Art Gallery	37
2.30 p.m	Opening Shots: A Forum for New Directors.	MAC Cinema	37
6.00 pm	**The Reflecting Skin**	Triangle Cinema	31
6.30 pm	**Longtime Companion**	MAC Cinema	27
8.30 pm	**The Reflecting Skin**	Triangle Cinema	31
9.00 pm	**Border Brujo**	MAC Hexagon	16
9.00 p.m	**Longtime Companion**	MAC Cinema	27
11.15 pm	*In the Midnight Hour* **Heavy Petting**	Triangle Cinema	24

SUNDAY 23RD SEPTEMBER

2.30 pm	Doing the Racist Thing !	MAC Hexagon	38
3.00 pm	**The Krays**	Triangle Cinema	27
4.00 pm	**Memories of a Mexican**	MAC Cinema	28
6.00 pm	**Five Feminist Minutes**	Triangle Cinema	21
6.00 pm	**H2 Worker**	MAC Hexagon	23
6.30 pm	**Heavy Petting**	MAC Cinema	24
7.00 pm	Writers Talk: Philip Ridley	MAC Theatre	38
8.00 pm	**Tongues Untied**	MAC Hexagon	35
8.30 pm	*Opening of Focus on New Canadian Cinema: Part Two:* **Roadkill**	Triangle Cinema	32
9.00 pm	**Family Life**	MAC Theatre	20
9.00 pm	*Opening of Third Cinema Focus:* **Full Moon in New York**	MAC Cinema	22

MONDAY 24TH SEPTEMBER

11.00 a.m-4.30 pm	Centre Focus : Youth Arts and Media	MAC Theatre	38
3.00 pm	**Fellow Traveller**	Triangle Cinema	21
4.00 pm	**Five Feminist Minutes**	MAC Cinema	21
6.00 pm	**Paper Mask**	Triangle Cinema	30
6.30 pm	**Roadkill**	MAC Cinema	32
7.00 pm	Writers Talk: Michael Eaton with David Edgar	MAC Theatre	38
8.30 pm	**Company of Strangers**	Triangle Cinema	19
9.00 pm	**Man Facing South East**	MAC Cinema	28
9.00 pm	**Shadow Makers**	MAC Theatre	32

TUESDAY 25TH SEPTEMBER

10.00 am	Press and Delegate screening		
3.00 pm	**Milou in May**	Triangle Cinema	29
12.30 - 2.00 pm	Media Business Seminar 1: The Broadcasting Bill and the Issue of Rights Ownership for the Independent Producer.	Wragge and Co. - Ingleby House	38
4.00 pm	**Company of Strangers**	MAC Cinema	19
6.00 pm	**Hush-a-Bye Baby**	Triangle Cinema	24
6.30 pm	New Forms of Television	Ikon Gallery	38
6.30 pm	**Tilai**	MAC Cinema	34
7.00 pm	RTS Event	Central Television	38
7.00 pm	Writers Talk: John Collee	MAC Theatre	39
8.30 pm	**Milou in May**	Triangle Cinema	29
8.30 pm	**Shock to the System**	Odeon New Street	32
9.00pm	**Paper Mask**	MAC Cinema	30
9.00 pm	**Prostitute**	MAC Theatre	30

WEDNESDAY 26TH SEPTEMBER

10.00 am	Press and delegate screening	MAC Theatre	
11.00 am	The Independent Producer Forum: Sponsored Television Programmes	KPMG Peat Marwick, Peat House	39
11.00 am	3-D Day for Senior Citizens	Cannon Cinema	45
3.00 pm	**Man Facing South East**	Triangle Cinema	28
4.00 pm	**Hush-a-Bye- Baby**	MAC Cinema	24
6.00 pm	**Strand Under the Dark Cloth**	Triangle Cinema	34
6.30 p.m	**British Film Institute New Directors**	MAC Cinema	17
7.00 pm	Women in Film: Reel Talks Zelda Barron	MAC Theatre	39
8.30 pm	**An Angel at my Table**	Triangle Cinema	14
8.30 pm	**Nightbreed**	Odeon New Street	29
9.00 pm	**Alexandria Always and Forever!**	MAC Cinema	13
9.00 pm	**Kes**	MAC Theatre	26

THURSDAY 27TH SEPTEMBER

10.00 am	Press and delegate screening	MAC Theatre	
2.00 pm	Media Education in the Nineties	MAC Theatre	39
3.00 pm	**Supporting Roles**	Triangle Cinema	34
4.00 pm	**Strand Under the Dark Cloth**	MAC Cinema	34
6.30 pm	**My Brother's Wedding**	MAC Cinema	28
7.00 pm	Arts Council Black Art Video Project I	MAC Hexagon	15
7.00 pm	Guardian Lecture with Tony Garnett	MAC Theatre	39
7.00 pm	**Films by Richard Kwietniowski**	Triangle Cinema	27
8.00 pm	Carte Blanche 1: John Maybury Pop Promos	MAC Hexagon	17
8.30 pm	**C'est la Vie**	Triangle Cinema	18
8.30 pm	**Repossessed**	Odeon New Street	31
9.00 pm	**Common Threads - Stories From the Quilt**	MAC Cinema	18
9.00 pm	**Handgun**	MAC Theatre	24

FRIDAY 28TH SEPTEMBER

8.00 am - 10.00 pm	Hollywood Days and Nights: Screen Heroines	Poseurs - The Portrait Shop	39
10.00 am	Press and delegate screening:	MAC Theatre	
12.30 - 2.00 pm	Media Business Seminar II: Raising finance for programmes - The alternative of risk and venture capital.	Wragge and Co. - Ingleby House	40
3.00 pm	**Common Threads**	Triangle Cinema	18
4.00 pm	**Reed: Insurgent Mexico**	MAC Cinema	31
6.00 pm	Arts Council Black Arts Video Project 2	MAC Hexagon	15
6.00 pm	**Welcome to Canada**	Triangle Cinema	36
6.30 pm	**C'est la Vie**	MAC Cinema	18
7.00 pm	**To Sleep with Anger**	MAC Theatre	35
7.15 pm	**Television Festival Weekend Conference:** The Future of Factual Television: In Conversation event	Central Television	40
8.00 pm	**Tapes by John Greyson**	MAC Hexagon	23
8.00 pm	WEAVE: The Exotic Outlook	Wide Angle	45
8.30 pm	**Dr. M**	Triangle Cinema	20
9.00 pm	**Guardian Lecture with Charles Burnett**	MAC Theatre	40
9.00 pm	**Metropolitan**	MAC Cinema	28
11.15 pm	*In the Midnight Hour* **I Bought a Vampire Motorcycle**	Triangle Cinema	25

SATURDAY 29TH SEPTEMBER

8.00 am - 10.00 pm	Hollywood Days and Nights: Screen Heroes	Poseurs	39
10.30 am	**Danny the Champion of the World**	Cannon Cinema	20
10.30 am	**Television Festival Weekend Conference:** The Future of Factual Television	Central Television	40
12.00 noon	**Eugene Atget Shadows from Light: The Photography of Bill Brandt**	Museum and Art Gallery, School Activities Room	41
2.00 pm - 5.00 pm	Third Cinema Focus Discussion Event	MAC Theatre	6
3.00 pm	**Correction Please**	Triangle Cinema	19
4.00 pm	**Welcome to Canada**	MAC Cinema	36
6.00 pm	Arts Council Black Arts Video Project 3	MAC Hexagon	15
6.00 pm	**To Sleep With Anger**	Triangle Cinema	15
6.30 pm	**Metropolitan**	MAC Cinema	28
8.00 pm	Carte Blanche 2: John Maybury: Part Two	MAC Hexagon	17
8.30 pm	**Ghost**	Cannon Cinema	23
8.30 pm	**Nikita**	Triangle Cinema	30
9.00 pm	**The Flying Bird**	MAC Cinema	22
11.15 pm	*In the Midnight Hour* **Tales from the Gimli Hospital** ***The Dead Father***	Triangle Cinema	34

SUNDAY 30TH SEPTEMBER

10.30 am	Television Festival Weekend Conference: The Future of Factual Television	Central Television	40,41
3.00 pm	***New Films from the*** **National Film and Television School**	Triangle Cinema	29
3.00 pm	**The Red Shoes**	MAC Theatre	31
4.00 pm	**Frida**	MAC Cinema	22
6.00 pm	**Gaudi**	MAC Hexagon	23
6.00 pm	**Women in Tropical Places**	Triangle Cinema	36
6.30 pm	**Dancing for Mr. B**	MAC Cinema	19
7.00 pm	**Mahabharata**	MAC Theatre	28
8.00 pm	**In Memory of Friends**	MAC Hexagon	28
8.30 p.m	**1871**	Triangle Cinema	20
9.00 pm	*Launch of Season of Catalan Cinema* **The Neon Man**	MAC Cinema	29

MONDAY 1ST OCTOBER

3.00 pm	**Neon Man**	Triangle Cinema	29
4.00 pm	**1871**	MAC Cinema	20
6.00 pm	**Korczak**	Triangle Cinema	26
6.00 pm	**Letters Out**	MAC Hexagon	27
6.30 pm	**Boom Boom**	MAC Cinema	16
8.00 pm	**The Spongers**	MAC Hexagon	33
8.30 pm	**Beautiful Dreamers**	Triangle Cinema	15
9.00 pm	**Khyal Saga**	MAC Cinema	26

TUESDAY 2ND OCTOBER

12.30 - 2.00 pm	Media Business Seminar 3: The DTI Enterprise intiative and the media industries	Wragge and Co. - Ingleby House	41
3.00 pm	**Khyal Saga**	Triangle Cinema	26
4.00 pm	**Warsaw Bridge**	MAC Cinema	36
6.00 pm	**Justine's Film**	Triangle Cinema	26
6.00 pm	Tapes from TV Ontario	MAC Hexagon	35
6.30 pm	**The Big Flame**	MAC Cinema	16
6.30 pm	Premiers	Ikon Gallery	41
7.00 pm	Writers Talk : David Lodge	MAC Theatre	41
7.30 pm	*Festival at the Showcase:* **Heart Condition**	Showcase Cinema	45
8.00 pm	**Ferdaus** (tape) **Tarkari and Coke** (tape)	MAC Hexagon	21 34
8.30 pm	**Time of the Gypsies**	Triangle Cinema	35
9.00 pm	**Sidewalk Stories**	MAC Cinema	32
9.00 pm	**Warsaw Bridge**	MAC Theatre	36

WEDNESDAY 3RD OCTOBER

10.00 am	Press and delegate screening:	MAC Theatre	
3.00 pm	**Boom Boom**	Triangle Cinema	16
4.00 pm	**Time of the Gypsies**	MAC Cinema	35
6.00 pm	**Crimestrike**	Triangle Cinema	19
6.00 pm	Preview of Virago's **Women's Companion to International Film**	Waterstone's and Co.	41
7.00 pm	**Cathy Come Home**	MAC Cinema	18
7.30 pm	*Festival Showcase at the Showcase:* **The Handmaid's Tale**	Showcase Cinema	45
7.30 pm	Raymond Williams Memorial Lecture: Judith Williamson	MAC Theatre	41
8.30 pm	**Archangel**	Triangle Cinema	14
9.00 pm	**Killer of Sheep**	MAC Cinema	26
9.00 pm	**Silent Scream**	MAC Theatre	33

THURSDAY 4TH OCTOBER

10.00 am	Press and delegate screening:	MAC Theatre	
12.30 pm	**Aspects of Motherhood:** **Girlzone 2** & **Mam**	Museum and Art Gallery School Activities Room	42
2.00 pm	Practical Arts Event	West Midlands Arts	42
3.00 pm	**The Flying Bird**	Triangle Cinema	22
4.00 pm	**Beautiful Dreamers**	MAC Cinema	15
6.00 pm	**The Price of Coal: Part One**	MAC Hexagon	30
6.00 pm	**Strangers in a Strange Land: The Adventures of a Canadian Film Crew in China**	Triangle Cinema	34
6.30 pm	**Archangel**	MAC Cinema	14
7.00 pm	Writers Talk: Andrea Newman	MAC Theatre	42
7.00 pm	Festival Awards Dinner Evening	Botanical Gardens	42
8.00 pm	Radical Current: WEAVE tapes	MAC Hexagon	30
8.30 pm	**Coming Out**	Triangle Cinema	18
9.00 pm	**Innisfree**	MAC Theatre	25
9.00 pm	**Love is a Fat Woman**	MAC Cinema	27

FRIDAY 5TH OCTOBER

10.00 am	Press and delegate screening:	MAC Theatre	
1.00 pm	Media Business Seminar IV: Channel Five and the potential for the Birmingham media industries	Wragge and Co. - Ingleby House	42
3.00 pm	**Interrogation**	Triangle Cinema	25
4.00 pm	**Dancing for Mr. B**	MAC Cinema	19
6.00 pm	**The Gangster Show**	MAC Hexagon	23
6.00 pm	Cities and the Media Forum: Film Commissions in Europe and the British Film Industry	Central Television	42
6.00 pm	**Sidewalk Stories**	Triangle Cinema	32
6.30 pm	**Many Happy Returns**	MAC Cinema	28
7.00 pm	**City Life**	MAC Theatre	18
7.30 pm	Now You See It . . .	Poseurs The Portrait Shop	42
8.00 pm	**Unbidden Voices** & **Knowing Her Place**	MAC Hexagon	36 26
8.00 pm	WEAVE: Free Spirits	Wide Angle	45
8.30 pm	**Interrogation**	Triangle Cinema	25
9.00 pm	**Blue Steel**	MAC Cinema	16

SATURDAY 6TH OCTOBER

10.00 am	Cities and the Media Forum: Film Commissions in Europe and the British Film Industry	Central Television	42
10.30 am	**The Neverending Story**	Odeon New Street	29
8.00 pm	Carte Blanche 3: Absurd	MAC Hexagon	17
8.30 pm	**FESTIVAL CLOSING FILM** **Mo'Better Blues**	Odeon New Street	13

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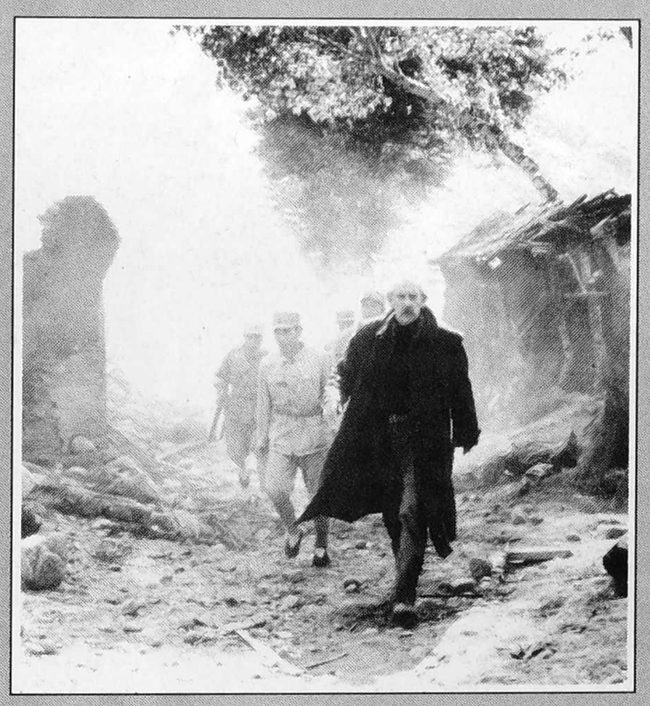
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21st September

OPENING FILM

BETHUNE: THE MAKING OF A HERO

Director: Phillip Borsos
Canada 1990 119mins



A stirring performance by **Donald Sutherland**, assisted by **Helen Mirren** and **Anouk Aimée**, lends an epic quality to the saga of Bethune, whose life straddled continents.

Bethune, the costliest Canadian film ever, fulfills the promise of director, Phillip Borsos, whose previous features, **The Grey Fox** (1983), **The Mean Seasons** (1984) and **One Magic Christmas** (1986) had marked out his reputation as a major film-maker.

1938: a world in flames. Spain is in the last throes of the Civil War and impoverished China is invaded by a million Japanese troops. That is where a Canadian doctor will achieve greatness. His name is Dr. Norman Bethune. Attached to the rag-tag forces of Mao's Eighth Route Army, he comes to be a living legend, an inspiration to the woefully ill-equipped troops, who believe they are invincible when "Bai Chu En" (White Seeking Grace) is with them. But this hero is a complex man, often cruel and insensitive to those closest to him. His relationship with Frances (Mirren), whom he divorced twice, is a great love story as well as a tragedy. A high-society Montreal physician, the son of Christian missionaries, he is a hard-drinking, womanising, charismatic man who has chosen to enter the maelstrom of history as an active participant rather than an observer. In the Wu Tai mountains of China he labours against impossible odds to bring modern medical care to the Chinese partisans resisting the invaders. He treats the wounded, trains doctors, treks over mountain ranges, and establishes a new form of mobile "guerrilla medicine" adapted to the conditions of the struggle. This is the story of Dr. Norman Bethune...

6th October

CLOSING FILM

MO' BETTER BLUES

Director: Spike Lee
USA 1990 130mins



Bleek Gilliam (Denzil Washington) , an immensely talented and immensely self-centred jazz trumpeter, is forced to open his eyes and heart to the world around him, in this study of a man whose single-minded concentration on his music leaves many, especially the women in his life, scrambling for his attention. With **Mo' Better Blues**, Spike Lee continues with his speciality, plunging movie audiences deep into portions of Afro-American culture that receive little exposure in the mainstream. The title, Lee says, "comes from a friend of mine. That's what she used to call 'the nasty'... the 'mo' better'. As Bleek says, " the mo' better makes it mo' better." Lee is eager to dispel the musty mythology that previously served to ghettoise jazz in movies. In **Mo' Better Blues** Lee is focusing specifically on the life and times of a musician coming to a crisis point in his personal and professional life. Bleek Gilliam is a jazz trumpeter whose love of his music makes everything else a mistress. That includes the two women in his life, soft-spoken elementary school-teacher Indigo Downes (Joie Lee) and aspiring singer Clarke Bentancourt (Cynda Williams). Bleek dominates his band, and his narrow field of vision doesn't leave room for dissent from anyone - not his lovers, his fellow musicians, his manager - not anyone. Bleek's father, Big Stop, understands pursuit of a dream; Big Stop's vision of making a career as a major league pitcher was never realised. He supports Bleek's determined push for the top....

Spike Lee fires up a different kind of joint with this film. He wrote, produced and directed **Mo' Better Blues**, as well as taking one of the leading roles as Giant, Bleek's manager and childhood friend. The film is a departure from the body slam of social issues encountered in his most recent film, last summer's **Do the Right Thing.** He doesn't want **Mo' Better Blues** to be considered a departure from form however: " I don't want to be thought of as a man who's only capable of making one kind of movie, and that's it."

FILMS A-Z

KEY:

FEATURES shown in bold CAPITALS / Shorts shown in Upper & Lower Case bold

FILMS SHOWING AS PART OF THE THIRD CINEMA FOCUS 3

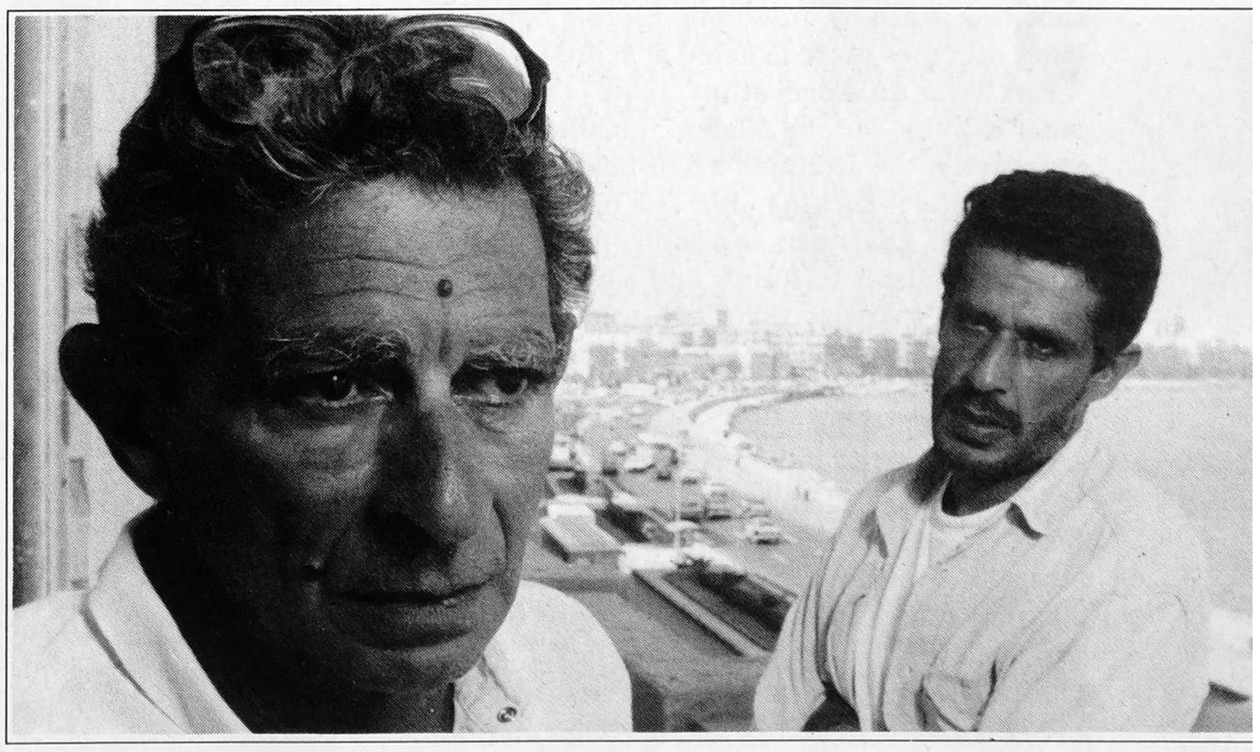
FILMS SHOWING AS PART OF THE FOCUS ON NEW CANADIAN CINEMA: PART 2 .....

FILMS SHOWING AS PART OF THE SEASON OF CATALAN CINEMA .....

FILMS SHOWING AS PART OF THE TONY GARNETT RETROSPECTIVE ..... RETRO

ALEXANDRIA ALWAYS AND FOREVER (ALEXANDRIA ENCORE ET TOUJOURS!)

Director: Youseff Chahine 3
Egypt 1990 120mins



A largely autobiographical film that gives an insight in to the life of Youseff Chahine who is regarded as the 'father' of modern Egyptian cinema. Chahine was born in Alexandria in 1926. During his career he has been an actor and directed over 30 films. **Alexandria Always and Forever!** is the final part of the trilogy which began with **Alexandria Why?**, winner of the Golden Bear in Berlin. According to Chahine his latest work questions "the relationship between a director and his actors, a country in crisis, Alexander, Cleopatra, the building of a lighthouse at Alexandria, Hamlet, a strike and love."

A violent dispute between a film director, played by Chahine himself, and his favourite actor illustrates Chahine's concern that "film directors are dictators, who are sometimes no better than the political dictators they often criticise". The dispute leads the director to rethink his life, and

when he does he discovers that nothing is as it seemed in the past - neither his cinema nor his country or anything else.

You Are My Life (Enta Omry)

Director: Khaled el Hagar
Egypt 1990 12mins.

You Are My Life reflects a relationship between a woman and her husband. It highlights how the woman's life, from when she is married to when she dies, is submerged into the husband's. The film's title comes from a famous Egyptian song which is heard throughout, sung by the legendary Om Kalsoom .

"Please come to me
Let us enjoy our love.. . . . .
Now I start to love my life
Now I am afraid to lose my life."

Winner of the Alexander S. Scottie Award - Oberhausen Film Festival .



AN ANGEL AT MY TABLE

AN ANGEL AT MY TABLE

Director: Jane Campion
New Zealand 1990 158mins.

Jane Campion, the director of **Sweetie**, has based her new film on the autobiography of New Zealand author, Janet Frame. The film is in three parts.

Part One: To the Is-land (Childhood) - Janet's childhood begins with the discovery of life's secrets, including the power of language, the pleasure of storytelling - and the mystery of sex. But tragically, her early life is marred by her brother's battle with epilepsy and her flamboyant elder sister's shocking death by drowning. Feeling hopelessly plain and unattractive, Janet becomes more isolated at school, retreating into a world of poetry.

Part Two: An Angel at my Table (The Painful Years) - At University, Janet is a shy, serious student. Unable to cope with her growing sensitivity, she attempts a half-hearted suicide and is offered the rest and comfort she is seeking - but at a price. She is committed to a mental institution. Diagnosis as a schizophrenic, shock treatment, the drowning of another sister all follow and haunt her through eight desperate years. Only Janet's writing saves her from an imminent experimental leucotomy. She leaves hospital and, with the help of a literary friend, establishes herself as a writer. She writes her first extraordinary novel then, with a travel grant, begins her voyage to Europe.

Part Three: The Envoy From Mirror City (Travelling and Writing) - Janet, in her own way, shares the life of the 1950s avant-garde in London and Ibiza. She enjoys her first romance with an American poet and later struggles to survive and write in inhospitable London. After a final stay in a psychiatric hospital, Janet is relieved of the stigma of her former diagnosis and is told that she has never been schizophrenic.
On the death of her father, Janet returns to New Zealand - to the pleasures of her country, her work and her imagination.



ARCHANGEL

ARCHANGEL

Director: Guy Maddin
Canada 1990 90mins. b/w.

Nestled beneath a fluffy white blanket of forgetfulness is Archangel: a crystalline city of spires and onion domes. A Canadian soldier, a Belgian aviator and a Russian nurse - so clouded over by mustard gas and the horrors of war - are afflicted with severe memory disorders, forgetting at any given moment who they are in love with.

Lt. John Boles (Kyle McCulloch) is a one-legged Canadian soldier who finds himself in the Russian Arctic at the cusp of the Revolution and World War One: his mission to assist the White Russians in their fight against Lenin's Bolsheviks and Kaiser Wilhelm's Huns. Boles is in love with Iris. Iris, however, is dead. In Archangel, Boles meets Veronkha (Kathy Marykuca), a beautiful Russian nurse. Assuming she is his beloved Iris, Boles falls madly in love with her. Veronkha, however, is already married to Philbin (Ari Cohen), a Belgian aviator whose memory has been seriously damaged by mustard gas. Philbin keeps forgetting he is married to Veronkha. Veronkha, thinking Boles is really Philbin, falls in love with Boles. Danchuk (Sarah Neville), a white Russian soldier (and landlady to Boles) is married to the cowardly and disgustingly obese Jannings (Michael Gottli). She falls in love with Boles. Boles thinks he might love Danchuk, but loves Veronkha more. He is, however, truly in love with Iris. Iris is, however, unfortunately dead.

Greg Klymkiw, Producer: "A twisted, romantic comedy set in revolutionary Russia, a perverse Manitoba version of **Dr. Zhivago.** The film has the look of those old MGM wartime dramas. It has that old Hollywood style. We kept to our low-budget by cutting corners. We pulled off a feature-length period drama with the budget of a half-hour drama at CBC. It is a comedy, although surprisingly enough, as absurd as it all sounds, like **Tales from the Gimli Hospital** the film goes back and forth between this really absurd comedy and some pretty wrenching drama."

Guy Maddin's striking and beautiful images have been compared to the work of David Lynch and early Luis Buñuel. Look out for his short film **The Dead Father** and his first feature **Tales From the Gimli Hospital** elsewhere in the programme, where they are appearing as a double-bill programme ***In the Midnight Hour.***
Guy Maddin will be present at the screening.

New Shoes

Director: Ann Marie Fleming
Canada 1990 5mins

Archangel *is being screened as part of the Festival's* ***Focus on New Canadian Cinema: Part Two***
Note: The feature will be accompanied by the short at the Triangle screening only.

ARTS COUNCIL BLACK ARTS VIDEO PROJECT
Programme One

THREADING TIME
Director: Rashpal Dhaliwal 15mins Tape

This film explores the artist's role of the documentarist, analyst and activist and attempts to set a personal experience within a cultural struggle. Narrative, archive and interviews weave together with the artwork of Bhajan Hunchar and Shaeen Merali to give a voice to India's tradition of spinning and weaving. Bhajan Hunchar's paintings illustrate how weaving for the women of her mother's generation was not perceived as 'art' but as a 'way of life'. Shaeen Merali's batiks show how the spinning wheel came to represent a symbol to fight imperialism and colonialism.



UTTERANCE

UTTERANCE - THE MUSIC OF FATEH ALI KHAN
Director: Pervaiz Khan 26mins Tape

Qawwali is a devotional music which combines complex ragas with exultant spontaneity. Its repetitive poetical force has made it an essential part of Muslim worship at Sufi shrines throughout the Indian sub-continent. It also has a large following amongst Hindus, Jains, Sikhs, and Christians, as well as atheists. Nusrat Fateh Ali Khan belongs to a family of Sufi singers whose name has been linked with Qawwali music as far back as the fifteenth century. Today, he and his group are the most innovative and accomplished practitioners of a musical form which requires a lifetime's commitment.
This is part of the story.

ARTS COUNCIL BLACK ARTS VIDEO PROJECT
Programme Two

BEING HERE AND THERE
Director: Ka Choi 17mins Tape

A video mixing dramatic reconstructions from the the play **Sale of the Century** and interviews with the playwright, actors and members of the Chinese community. Through the exploration of specific issues raised by the return of Hong Kong to China in 1997 and the recent events of June 4th 1989 in Tiananmen Square, the tape draws out the question of identity for Chinese in the UK at a time of great potential changes in their homeland.

LINEAR RHYTHM
Director: Rosa Fong 24mins

Rosa Fong combines a documentary form with Chinese philosophy creating a programme which flows between the three main protagonists - Mei Ling, a poet; Qu Lei Lei, an artist; and Lucy Sheen, a writer/actress. Using their own art forms to explore the influences which drive them - cultural displacement, repression, politics, fear - we are taken on a metaphysical journey through their inner feelings.

ARTS COUNCIL BLACK ARTS VIDEO PROJECT
Programme Three

BATIK - THE LIVING ART
Director: Suj Ahmed 27mins

This documentary looks at Batik as an art form. Batik is used all over the Third World for fabric design and has been incorporated in many of the world's leading fashion designers' collections. However, works of art produced by the Batik method are not accepted by the western art world as true art, they are classed as craft and as such ignored or treated as inferior. This documentary addresses these issues through three artists - Sulayman Mannah from Gambia, Kamal Matthews from Guyana and Shaeen Merali from India - they all use the medium of Batik in their art. Through their daily lives we follow their struggle to be accepted as black artists in the UK and how they are attempting to overcome the prejudice against traditional black art forms in this country.

LE BOHEMIAN NOIR ET LE RENAISSANCE DE L'AFRIQUE
Director: V. Amani Naphtali 25mins.

This thought-provoking drama-documentary looks back at the 80s and forward to the 90s, which has seen the emergence of a strong and dynamic artistic and cultural Afrikan movement. From fashion, theatre, graphic art, through to literature, Afrika has surfaced in the mind of the black artist as a symbolic point of pride and redefinition, reminiscent of the 60s movement in America. This highly stylised film captures the emotions characterised by black artists who are now asserting their political and cultural influence within European society.

LOVE IN A COLD CLIMATE
Directors: Kwesi Owusu and Kwate Nee Owoo 52mins Tape

This tape uses performers from African Dawn to explore black cosmopolitan culture in contemporary UK.



BEAUTIFUL DREAMERS

BEAUTIFUL DREAMERS
Director: John Kent Harrison
Canada 1990 107mins.

London, Canada, 1880. Despairing over the inhumane treatment of his patients at the hands of his staff, Dr. Maurice Bucke, Superintendent of the London Asylum for the Insane, travels to Philadelphia to argue for the kinder treatment of psychiatric cases, to be based on a patient's feelings rather than his emotions. While in Philadelphia, Bucke meets Walt Whitman (Rip Torn), the revered and reviled poet of the new age. Bucke is irresistibly attracted to Whitman's compassionate temperament and his contempt for polite society. Whitman's poetry helps liberate the sensitive doctor who has been inextricably bound by the morals of mid-Victorian society. Certain that Whitman's ability to communicate with the mentally handicapped will aid him in his determination to free his patients from their own bonds, Bucke invites Whitman to visit him in London. The presence of this atheist and proponent of free love unsettles the orderly London society. Buck's wife Jessie is shocked by Whitman's views on sexuality and his disdain for conventional morality and manners. Bucke, inspired by Whitman's ideas, abolishes restraints at the asylum and encourages the inmates to involve themselves in sports and music. Jessie begins to read Whitman's controversial *Leaves of Grass* and discovers Whitman can see into her soul - that he understands what she thinks of as her perversity.

Soon Bucke organises his charges into an improbable cricket team which challenges the elite of the local town. The stakes are nothing less than the breaking of the bonds of Victorian tradition.

Based on an actual visit the poet made in 1880, **Beautiful Dreamers** is the story of love and passion released from restraint, and the ultimate triumph of warmth and humanity over brutality and indifference.

A Letter from Violet

Director: Elain Pain
Canada 1990 5mins

Beautiful Dreamers *is being screened as part of the Festival's* ***Focus on New Canadian Cinema: Part Two***
Note: The feature will be accompanied by the short at the Triangle screening only.

THE BIG FLAME

Director: Ken Loach
PRODUCER: TONY GARNETT RETRO
UK 1969 100mins

"First shown on BBC 1 in 1969, **The Big Flame** is perhaps Loach's most overtly political play, concerned with the Liverpool dock-workers' attempts to take over the docks, and society's reaction to that attempt. While on one side 10,000 men simmer on the brink of unofficial strike, ranged against them are their employers, the government and even their own Trade Union.

The Big Flame sets out to establish the level of working-class history and consciousness in a specific workplace. It is looking at the Liverpool Docks at the time of the Devlin report on the docks. It uses features of the developed realist film of the contemplative kind - that which had been developed in the the Soviet theatre in the early 1920s: the deliberate use of non-actors, of people 'playing themselves'. The locations are (or are in part) the locations of the historical action, the contemporary action, as well as being the location of the dramatised action, and within these locally defining features a recognisable level of consciousness is established in the conversation of the dockers in the early part of the film. What then happens is perhaps inconsistent within the narrower definitions of realism in that, having taken the action to that point in this recognisable place, a certain dramatic, but also political, hypothesis is established. What would happen if we went beyond the terms of this particular struggle against existing conditions and existing attempts to define or alter them? What would happen if we moved towards taking power for ourselves? What would happen in specific terms if we moved beyond the strike to the occupation?... The thing is played through. It is not, incidentally, played through in a Utopian way. What happens in the move to occupation is, of course, a good deal of success, a good deal of exhilaration, the familiar idea of the release of energy when people take control of their own lives. But within it there are all the time movements towards betrayal, demonstrations of certain kinds of inadequacy of organisation, lack of preparation, the absence of any real warning against the eventual attack by the army; there is the insistence that against the demonstration of the workers' own power the forces of the State will act, and will act both by fraud and violence... There is a very characteristic ending in which, although the particular action has been defeated, the organising committee replaces itself, and in the final scene boys come out from behind the men who are assembling to reconstitute the occupation committee: the boys of the next generation who will take over, and this within a teaching perspective that the working class must understand and learn from its defeats as well as its victories. "Raymond Williams. *Screen.*

The Big Flame *is showing as part of the Festival's* ***Tony Garnett Retrospective.***

BLUE STEEL

Director: Kathryn Bigelow
USA 1989 102mins

Jagged, ruined skyscrapers, glittering glass facades, glistening neon advertisements; endless gloomy subway platforms, opulent shop window displays, the homeless, the petty thieves, the howling poverty and the bankers excitedly rushing to the next appointment, the business people and the window shoppers. Manhattan with its irritatingly blatant contradictions and a world of crime which takes place either hidden behind the facades or openly on the streets. This is where Megan Turner (Jamie Lee Curtis) works as a policewoman. She's fresh from police academy and this is her dream, her vocation. Even as a child, all she ever wanted was a uniform, a police badge and a gun.

The police officer's day is much rougher than she ever imagined. Her first job is to stop a thief who is raiding a supermarket. It goes wrong. Was the offender really armed, or was Megan over-reacting when she emptied her gun into him? Then Eugene Hunt appears on the scene - a charming



BLUE STEEL

and successful broker. Megan falls in love. If it wasn't for a series of bloody murders happening at the same time in Manhattan and if she didn't have to go on duty quite so much, then Megan could easily forget the rest of the world. All the murders appear to be without a motive, appearing to be the work of a psychopathic killer. A first clue, then the puzzle begins. Further evidence indicates a connection between Megan and the crimes...

Blue Steel is a dazzling combination of cop story, psychological thriller and portrait of the anomic woman, rootless in the modern urban wasteland. Megan's pursuit of a family she can connect with and an identity she can take refuge in, lifts the film above the massed ranks of American police stories *and* strong woman fables.

Bravo Papa 2040

Director: Suzanne Franzel
West Germany 1989 6mins

A country woman is raking hay. The military plane is flying particularly low today.

BOOM BOOM

Director : Rosa Verges
Spain 1989 90mins

Rosa Verges debuts her directing career with a comedy of vibrant and light proportions based upon the many incidents in the life of a man and a woman. Sofia, portrayed by the singer Viktor Laszlo, is a dentist with a strong personality who has sworn she will never fall in love again after her most recent break-up. Tristany, played by Sergei Mateu is the owner of a shoe store who is in a similar state of affairs, refusing also the thought of falling in love. Both live in the same building but don't know one another. But when Angel, a patient of Sofia's moves in upstairs...

Boom Boom *is showing as part of the Festival's season of* ***Catalan Cinema***

BORDER BRUJO

Director: Isaac Arnstein
USA 1990 60mins video

In this experimental performance film, Border Brujo (a shaman) unfolds into 15 different border personas, each speaking a different border language. The relationship between these personas is symbolic of the one between North and South, Anglo and Latin America; myth and social reality; legality and illegality; performance art and life.

Border Brujo's instruments consist of an altar jacket, a couple of hats, a wig, a table, a ghetto blaster and a megaphone.The stage is in itself a low-tech ritual kitsch altar in which Border Brujo performs the aesthetics of poverty and the culture of recyclement so characteristic to Latin America.

Border Brujo is a one hour ritual, linguistic and performance-film-journey across the US/Mexico border written and performed by interdisciplinary poet/essayist/artist Guillermo Gomez Peña, who in 1989 won the Besse Award for best performance artist in the USA.

BRITISH FILM INSTITUTE NEW DIRECTORS PROGRAMME

UK 1990 88mins

"As joyous an affirmation of cinema as you will see in London" was how Time Out described last year's package of short films made under the BFI's **New Directors** scheme, designed to showcase the talents of a new generation of film-makers and all made for around £ 20,000 each. Following on from this success, **New Directors 1990** brings together a second wave of fresh talent.

THE BODY BEAUTIFUL	Ngozi Onwurah
EROS EROSION	Anna Thew
MEAT	Aleksandra Lech
FLAMES OF PASSION	Richard Kwietniowski
SALVATION GUARANTEED	Karen Ingham
SIGNATURE	Martyn Pick
ZYGOSIS	Gavin Hodge

THE BODY BEAUTIFUL

THE BODY BEAUTIFUL

Ngozi Onwurah 20mins

Based on the real life story of the film-maker and her mother, **The Body Beautiful** is an honest exploration of the multi-layered emotional tapestry that interweaves a mother-daughter relationship.



EROS EROSION

EROS EROSION

Anna Thew 42mins.

A film about transience, that shifts from a personal to a more general perception of the fears and taboos surrounding love, death, sexuality and AIDS.



MEAT

Aleksandra Lech 26mins b/w

An old woman, her grandson, cabbage soup... a man arrives, bearing meat, setting in motion a situation which escalates beyond the point of barter.

Meat was written before the events of 1989 in Eastern Europe, but was informed by an anxiety which the changes have not allayed. The subject - of power relationships - is not, of course, the monopoly of the East/West divide.

The rest of the BFI New Directors Programme will be screening elsewhere in the programme. Check index for play dates.

CARTE BLANCHE 1: JOHN MAYBURY'S POP VIDEOS OF THE 80S

WEAVE, the region's new consortium of Wide Angle, MAC and the Lighthouse showing avant-garde and experimental work, will be staging a number of events during the Festival fortnight. The theme is **In Synch: Music and the Image-Makers** - a season of work looking at the use of music across the spectrum from pop video to experimental film.

Maybury's promos for Boy George, Neneh Cherry, The Smiths, Marc Almond and the complete collection of promos for Sinead O'Connor.

Videos by regional film-maker Ann Parouty.

This is a WEAVE event in association with the Festival.

CARTE BLANCHE 2: JOHN MAYBURY PART TWO

Unlike many other young film-makers, John Maybury has continued to make uncomfortable or outspoken works outside the mainstream commercial music industry which question orthodox sexuality and the hypocrisies of contemporary morality. Amongst the films screened will be Maybury's collaboration with Derek Jarman, and work by Cerith Wyn-Evans

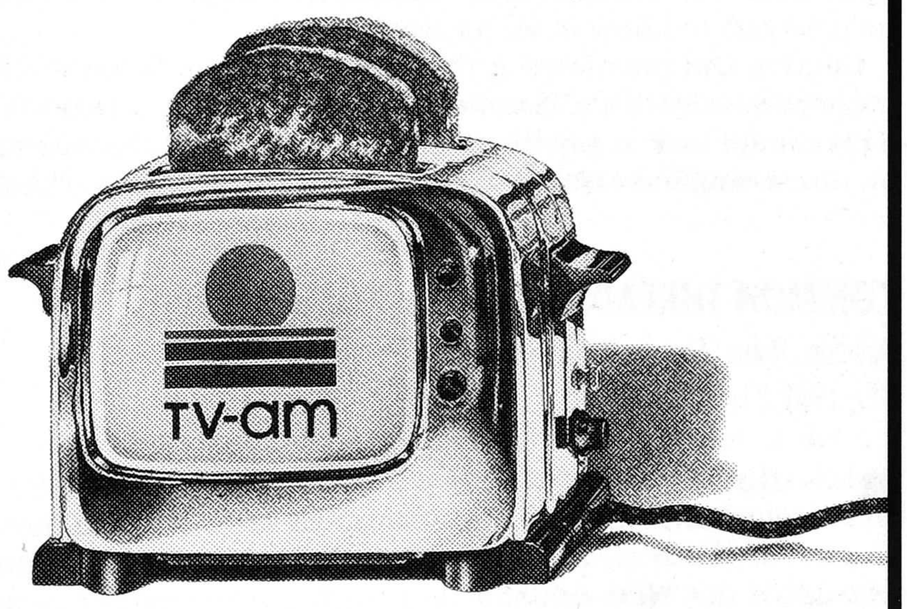
This is a WEAVE event in association with the Festival.

CARTE BLANCHE 3: ABSURD

Completing this short season of work by one of Britain's finest new directors, we are proud to premiere **Absurd**, Maybury's personal account of the 1980s.

John Maybury will give a short introduction to his film and will be in discussion with Khalid Hakeem and the audience after the screening. (**Absurd** running time: 60mins)

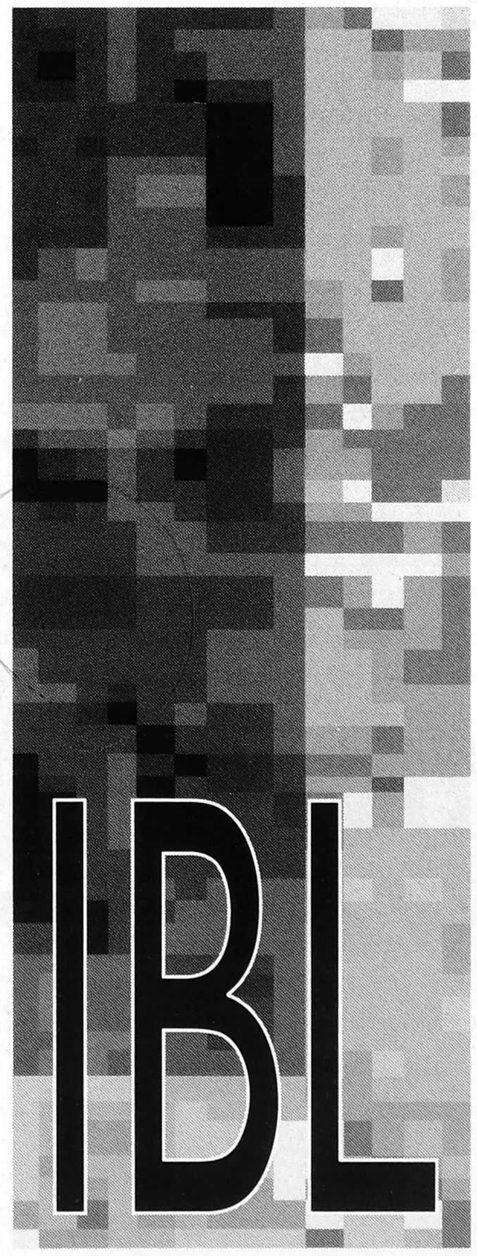
This is a WEAVE event in association with the Festival.



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CATHY COME HOME

Director: Ken Loach
PRODUCER: TONY GARNETT *RETRO*
UK 1966 90mins

"I reckon it's just us now. Just you and me. Have some kids, eh, Cath?"
"I'd like that."

"Cathy is blonde and attractive with an open, determined face. Just up from the country and in the big city she meets Reg and falls for him. He is so easy going and relaxed and full of laughs. She dreams of settling down, building a home and having some babies. A natural thing to want, one might think, and something we all have a right to look forward to. Just a simple love story, but things don't turn out for her quite like that. Events cruelly overtake her and Reg - and later their children. They begin a journey through Britain, but it is a Britain many of us have never seen. But it is happening now, and is likely to go on happening to lots of people for a long time.

Everything in tonight's play the author Jeremy Sandford has seen with his own eyes. It is something he feels deeply and his passion and his anger leap out at us from this story of two human beings trying to make a home for themselves and their children. Trying, with humour and love and courage, to live decent lives and keep their self-respect". *Tony Garnett*

Carol White and Ray Brooks play the leads.

Cathy Come Home** is showing as part of of our **Tony Garnett Retrospective

C'EST LA VIE (LA BAULE LES PINS)

Director: Diane Kurys
France 1990 102mins

Diane Kurys's new film goes back to the period prior to that which her first film **Diabolo Menthe** dealt with. This autobiographical journey takes us now to the period in her childhood when her family was still intact...

C'est la Vie adopts a familiar French genre - chronicling family life - but told here from the point-of-view of a young girl. The story takes us through an unhappy summer in the life of two young sisters on holiday. It is the 1950s, and the family plan a holiday away from their home in Lyon. They are escorted to the Breton resort of La Baule les Pins by their adolescent nanny, and there they hopefully await the arrival of their feuding parents. The emotional development of the young girl at the centre of the film is charted throughout this summer in which their parents marriage disintegrates. Their mother (Nathalie Baye) arrives, injecting an air of elegance and glamour into the somewhat sad surroundings. Her affair with a younger man which takes place at the resort is seen through the eyes of the young girls, who view it with a mixture of fascination and confusion. Father finally arrives, but reconciliation seems impossible.

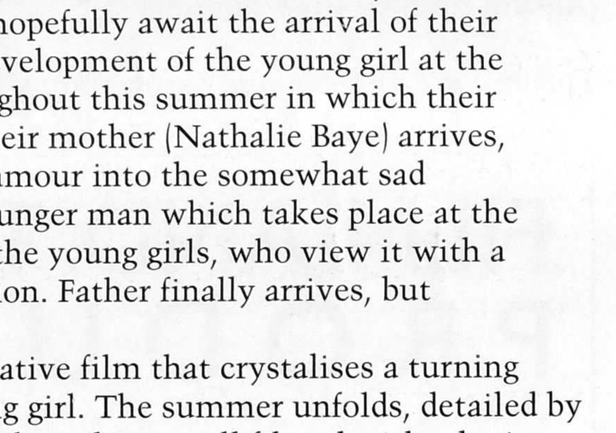
C'est la Vie is a beautifully evocative film that crystalises a turning point in the childhood of the young girl. The summer unfolds, detailed by the passing of days at the beach and mealtimes, all filmed with a loving nostalgia and attention to period detail. In fact this evocation of a lost moment of childhood hope before the family breaks apart takes centre stage: much of the *action* actually occuring off-screen, available to us mainly in the resonances in the lives of the girls.

CITY LIFE

Netherlands 1990 251mins
Producers: Dick Rijneke, Mildred van Leeuwarden, Jan Hejs

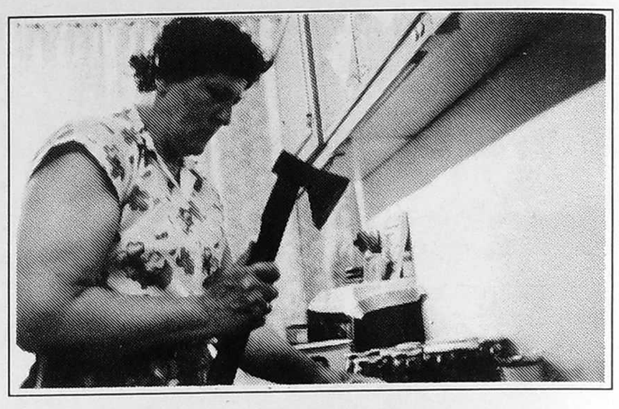
City Life is a series of twelve short films by directors from various continents. In one single episode, lasting ten to twenty minutes, film-makers give their personal view on life in the cities they live in. In this way, an inside view of the political, cultural and social changes in the cities of the world in the 1980s and 1990s is provided.

THOU SHALT NOT SPEAK EVIL...
Tato Kotetishvili. Tbilisi, USSR
DISORDER IN PROGRESS
Carlos Reichenbach. Sao Paulo, Brazil
UNHEAVENLY CITY
Eagle Pennell. Houston, USA
SEVEN DAYS IN A WEEK
Krzysztof Kieslowski. Warsaw, Poland



SAO PAULO, BRAZIL

A SHORT STORY ABOUT NOTHING
Alejandro Agresti. Buenos Aires, Argentina
URBAN JUNGLES
Rijneke and van Leeuwaarden. Randstad, The Netherlands
THE LAST BOAT
Bela Tarr. Budapest, Hungary
POLESHIFT
Gabor Altorjay. Hamburg, West Germany
EULALIA - MARTA APRIL 1988
Jose Luis Guerin. Barcelona, Spain
DAKAR - CLANDO
Ousmane William M'Baye. Dakar, Senegal
STONES, STORM AND WATER
Clemens Klopfenstein. Bevagna, Italy
CALCUTTA, MY ELDORADO
Mrinal Sen. Calcutta, India



WARSAW, POLAND



BUDAPEST, HUNGARY

COMING OUT

Director: Heiner Carow
East Germany 1989 109mins

The young teacher Philipp Klahrmann takes his first class of sixth formers. Inspired by his new position he makes a date with his colleague, Tanja. The pair get quite carried away during the evening and they sleep together. This comes as quite a surprise for both of them for different reasons. Tanja is a shy and introverted girl and would never have thought that a man like Philipp would be interested in her. Philipp has always felt a strong attraction to his schoolmate Jakob, an attraction which Jakob has also returned. Philipp's imploring parents begged him to keep away from Jakob and Philipp obeyed them. Since then, he has lived alone. The relationship with Tanja fills him with pride and new self-confidence. One day, however, Philipp meets Jakob and the encounter affects him deeply. Nevertheless, he is determined to make his relationship with Tanja work. One evening as Philipp is queuing up for concert tickets, he meets a boy and they fall in love with each other. Philipp secretively steals away from Tanja to his new love Matthias' birthday party. Both boys are overjoyed to have found each other and they refuse to part. In spite of Philipp's strange behaviour towards her, Tanja believes in her happiness, especially when she discovers that she is pregnant, and Philipp promises never to leave her. Matthias appears while the couple are attending a concert and feels betrayed when Philipp introduces him to his wife, Tanja. Matthias runs away in despair and Philipp and Tanja part bitterly. Philipp searches for his friend day and night - in vain. He neglects his teaching and the pupils who need him. He is maddened by desire for Matthias and disgusted by the circumstances in which homosexuals are obliged to meet, a milieu which he now gets to know in all its aspects...

Coming Out premiered at the 1990 Berlin Film Festival - the first to take place both sides of the fast-disintegrating wall since it was built in 1961. This candid look at gay life in East Germany took the Festival by storm, an interesting indicator of the pace of social and cultural change in Europe.

COMMON THREADS: STORIES FROM THE QUILT

Directors: Robert Epstein and Jeffrey Friedman
USA 1989 81mins.

In less than a decade, the number of Americans with AIDS has risen from five to one hundred thousand. Thousands have died and there are thousands yet to die. **Common Threads: Stories From the Quilt** is a portrait of the AIDS epidemic in America, focusing on five people who have died from AIDS and the story of how their loved ones came to terms with their loss through participation in the AIDS memorial quilt. The Quilt, one of the most moving gestures of communal courage and love in American history, is a handmade patchwork memorial sewn by ordinary people from across the country - and around the world - each panel of which uniquely celebrates the life and memory of a human being lost to AIDS. **Common Threads: Stories from the Quilt** interweaves five remarkably different stories - detailing deaths while celebrating their unique personalities and achievements, offering in the process a history of the epidemic as it has been recorded - and distorted - by the news media from 1981 to 1988.

Robert Epstein and Jeffrey Friedman won the Academy Award in 1985

for Best Feature Documentary for **The Times of Harvey Milk** and in 1990 for **Common Threads: Stories from the Quilt**.

COMPANY OF STRANGERS

Director: Cynthia Scott
Canada 1990 105mins

Stunningly photographed in Quebec's Mount Tremblant region, this unique film showcases a tightly-knit ensemble of non-professional actors - funny, poignant, unforgettable characters that no conventional drama could ever capture.

The film deals with seven old women stranded at a deserted farmhouse, miles from civilisation. They don't have much food, or a decent place to sleep, or much in common. They are from widely different backgrounds, but they transform this moment of crisis into an experience that touches and changes each of them.



COMPANY OF STRANGERS

What is remarkable about **Company of Strangers** is that the cast of seven women - only two of them aged under seventy - are all making their acting debut. Beginning with the idea of making a film about 'people who are old' not about 'old people', director Cynthia Scott and scenarist Gloria Demers created the film out of the lives and experiences of these women, Demers becoming the 'storehouse' of their anecdotes and personalities. Much of the action is improvised, and the relationships of the women *and* the characters developed in the process.

Come Into My Parlour

Director: Mary Lewis
Canada 1990 5mins

Company of Strangers** is being screened as part of the Festival's **Focus on New Canadian Cinema: Part Two
Note: The features will be accompanied by the short at the Triangle screening only.

CORRECTION PLEASE

Director: Noel Burch
UK 1979 52mins

What we call the Language of Cinema is not a 'natural' language, it did not grow spontaneously out of the technology of animated photography. It had to be *fashioned* by social and cultural forces. It has a *history*. Central to that history was the transformation of those projected scenes from a mentally exterior, distant representation 'up there on the screen' into an imaginary environment through which the spectator took a 'motionless journey' by virtue of editing, camera movement and various pictorial strategies.

By taking certain films from the primitive cinema (1896 - 1906), which prophetically - and often humourously - *act out* the major gestures of the future Cinema Institution, and by inter-cutting them with stylised evocations of the successive periods of development of the Institutional Mode of Representation, this film suggests possible answers to such key questions as: where do those film school rules come from? And what do we learn when we learn to 'read' cinema?

*This film is presented by the Festival as a preview to the City Council initiative, the **Towards the Millenium** Festival which will commence in 1991. In 1991, the Festival will be recognising the cinema of the decade 1900 - 1910.*



CRIMESTRIKE

CRIMESTRIKE

Director: Peter Biddle
UK 1990 90mins

What happens to the goodies when the baddies turn good? An all-out strike by the nation's top criminals plunges the country - and the Establishment - into crisis after crisis. Based on an idea by the Czech writer Jaroslav Hacek, Sheffield writer and director Peter Biddle has created an off-beat and witty comedy with an appeal for the childish anarchistic side of our nature at a time when hard work and self-discipline are society's watchwords. Apart from rabbits, canaries, geese, dustbin trucks and a baby, the film has memorable performances from Jack Shepherd as the neurotic Director of Public Prosecutions, and Jim Carter as the bent copper reluctantly coping with leisure, lack of cash and surrogate fatherhood.

Crimestrike is the first feature film to be entirely produced and shot in Sheffield.

Say Goodbye

Director: John Roberts
UK 1989 22mins
A National Film and Television School Production

Adapted from the short story **The Long Walk to Forever** by Kurt Vonnegut "Your film based on my short story is a first rate work of art, and all yours, all yours. I am honoured to have had the least little thing to do with it. If you had shown the woman's face at the back of the bus for another twenty minutes, I think I would have watched it hypnotised. My story, as you may know, is autobiographical. My ending is different, untrue to life. I married the girl. True enough to life, we divorced after twenty years. We might call that a long, long, goodbye." Kurt Vonnegut's letter to the film-makers.

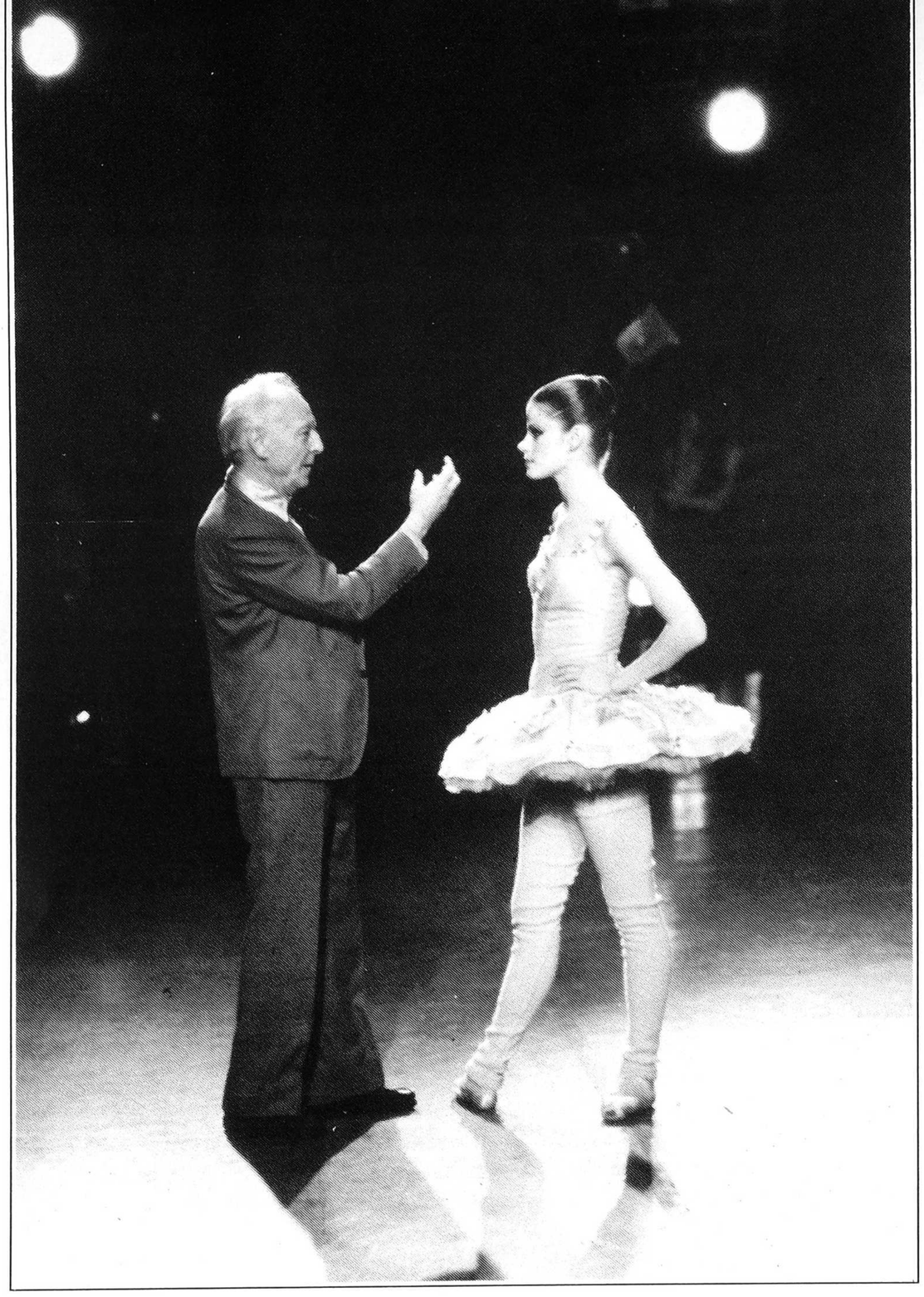
DANCING FOR MR. B: SIX BALANCHINE BALLERINAS

Director: Anne Belle
USA 1990 86mins.

Featured dancers: Maria Tallchief, Mary Ellen Moylan, Melissa Hayden, Allegra Kent, Merrill Ashley and Darci Kistler

This film is as graceful, taut and fiercely controlled as the dancers who are its subject. Darci Kistler - at 25 years of age the youngest of them - recalls that as an adolescent she read that Balanchine selected a perfume for each of his dancers. This sets the tone for the rest of the film. It is not a study of the great choreographer and guiding spirit behind the New York City Ballet, but a portrait of women who feel privileged to have been shaped by him. Balanchine formed everything from the trajectory of their careers to the elongation of the leg muscles that helped create his dancers' characteristic lithe bodies. And though he died in 1983 at the age of 79, he hovers over this film like some omnipotent ghost, still choreographing his dancers' responses, still hindering any impulse to chafe against his control.

Blending archival film clips with interviews, the film moves in roughly chronological order, beginning with native-American born Maria Tallchief's and Mary Ellen Moylan's memories of the 1940s. Their segments are interwoven with those of Melissa Hayden and Allegra Kent, who were at the height of their careers in the 1950s. Merrill Ashley and Darci Kistler are still principal dancers with the New York City Ballet. Together these six women suggest how consistently Balanchine prized a passion for the dance and how relentlessly he used his dancers' passion to create his art. In the interviews, Miss Tallchief and Miss Hayden are the most elegant and composed, but the younger dancers are often most revealing. The other-wordly Allegra Kent remembers feeling so hyperactive during a rehearsal that her movements became frenetic and Balanchine asked "Why can't you dance like a pretty girl?".



DANCING FOR MR. B.

Dancing for Mr. B: Six Balanchine Ballerinas *is showing in association with the Birmingham Royal Ballet to celebrate their move to their new home at the Hippodrome and their inaugural season in Birmingham. The Ballet's Autumn Season includes Balanchine's* ***Themes and Variations*** *and* ***Symphony in Three Movements****.*

DANNY THE CHAMPION OF THE WORLD

Director: Gavin Millar
UK 1988 98mins

Danny the Champion is a remarkable story about the love between father and son, and how they work together to outwit the ruthless property baron - Viktor Hazell.

"My father, without the slightest doubt, was the most marvellous and exciting father any boy ever had."

It is England in the 1950s. Nine-year-old Danny (Samuel Irons) lives with his father, William (his own real-life father, Jeremy Irons), who has looked after him since his mother died when he was just four months old. The two live in a Gypsy caravan on a large plot of land next to William's wayside garage deep in the English countryside. He tells Danny enthralling stories, plays games with him and teaches him all he knows about cars. They share everything and love each other very much . Their tranquil existence and happiness are shattered one day by the sinister and robust figure of cigar-chomping Victor Hazell (Robbie Coltrane) - the new lord of the local manor . . .

A Children's Morning Movie, presented in association with ***The Post and Mail****, on the theme of* ***Book to Film.*** *The story was written by Roald Dahl*

DR. M

Director: Claude Chabrol
France 1990 112mins

Claude Chabrol addresses the world of 1930s German Expressionism and Fritz Lang in a modern-day application of the sense of depression and despair that pervaded Lang's **Dr. Mabuse.**

In Berlin in the early 1990s, the mounting pressures of urban life are reflected in a relentlessly rising suicide rate. One Autumn morning, a young artist throws herself under a subway train; a truck crosses from East to West and crashes into a row of rail tankers carrying dangerous chemicals, releasing a deadly cloud of toxic gas over the city; and a prominent television personality sets fire to his apartment block before drowning himself in his swimming pool.

Klaus Hartmann (Jan Niklas), the police detective in charge of the investigations, makes a connection between the deaths and Sonja Vogler (Jennifer Beals), an American model whose smiling face looks down from a thousand video advertising screens. Ostensibly her slogan, 'time to go', refers to the Theratos vacation club, which she promotes as an alluring respite from stress, pollution and bad weather, but Hartmann believes it has more sinister implications.

He discovers that Sonja's most regular haunt is *Extinction!*, a club where alienated young people dance like robots without contact between bodies or minds. Like Club Theratos, it is part of the Matermedia Corporation, a conglomerate which is controlled by the mysterious Marsfeldt (Alan Bates). From his laboratory within the disco, literally the heart of his operation, the media tycoon uses sophisticated electronics to run the organisation that dominates the lives of the stressed citizens.

Brought together by loneliness and fear, Hartmann and Sonja become lovers. While on holiday together with Theratos, they discover some sinister secrets about indoctrination procedures within the Club and they hurry back to Berlin. They arrive just in time to engage in a desperate battle for survival as the deadline for mass suicide approaches.

1871

Director: Ken McMullen
UK 1990 100mins

Ken McMullen's **1871** is a visual *tour de force*, bringing to life an unforgettable world of love, death, war and revolution. History, politics and romance join forces in this powerful love story set against the ill-fated Paris commune.

At the tender age of 18, Severine (Ana Padrao) finds herself not only the toast of Parisian nightlife but also sought after by such men of influence as the Prince of Wales (Ian McNeice) and the British diplomat Lord Grafton (Roshan Seth). The Prince visits the theatre where Severine is performing a risque version of *Leda and the Swan*, and Grafton fixes a meeting between the two, secretly wishing he were in the Prince's place. Working backstage at the theatre where Severine is performing is an exiled Irish freedom fighter called O'Brien (John Lynch), who is in love with Severine. O'Brien and Grafton take an instant dislike to each other, later compounded by their rivalry for Severine's affections. Meanwhile, O'Brien is being sucked into the maelstrom of political turmoil in Paris, under siege by Paris troops at the behest of the flamboyant mercenary Clusteret (Jack Klaff) whose radical ideas lead to the formation of the defiant Paris commune in 1871.

The canvas of **1871** covers the decadent times of Napoleon III, when trade unions and proletarian parties were outlawed. France's defeat in the Franco-Prussian War led to the fall of the Empire and the revolutionary Commune which lasted eight weeks and resulted in the slaughter of at least 30,000 Communards. Initially Severine has no interest in the political turmoil around her, but as she sees for herself the suffering of the poor in the siege of Paris, she turns against Grafton and resolves to stand alongside O'Brien in the fight for liberty and compassion.

FAMILY LIFE

Director: Ken Loach
PRODUCER: TONY GARNETT RETRO
UK 1971 108mins

"It's not difficult to see what attracted Ken Loach to the the subject of **Family Life**. The film is an illustration of the controversial theories of the psychiatrist, R.D. Laing; environment rather than inadequacies of self as the root cause of mental illness. Like **Kes**, Loach's new film is an indictment of a society straitjacketed by norms. It opens with a suburban panorama, row upon row of statutory sameness in a now-familiar metaphor for environmental conformity. We then cut to a London underground station, where a girl sits numbly watching the trains go by until someone decides to remove her. She is escorted home by the police, which starts the parents asking questions. Gradually as the girl, Jan (Sandy Ratcliff) and her parents (Bill Dean and Grace Cave) talk to a psychiatrist, it emerges that she is mildly schizophrenic. Her case history unfolds episodically: an unexceptional lower middle class background; parents who have done everything for her except allow her the luxury of her own inclinations; from herself a respect for her parents' will arising partly out of love, partly out of a reluctance to follow her elder sister in severing relations with them. From this has developed a gradual deterioration in her own self-respect, characterised by casual affairs, an unstable relationship with her current boyfriend, an unwanted abortion and a progressive mental detachment.

Jan is last seen as a lecture theatre guinea pig, seeming by her mute withdrawal almost to acquiesce in the psychiatrist's pronouncement that there are no discernible environmental factors in her case...." *David Wilson Sight and Sound*

Family Life *is showing as part of the Festival's* ***Tony Garnett Retrospective***

FELLOW TRAVELLER

Director: Philip Saville
UK/USA 1989mins 97mins.

It is London, still steeped in the post-war gloom of the 1950s and Asa Kaufman (Ron Silver), a Hollywood screenwriter is looking for work. Blacklisted by HUAC (House Committee on Un-American Activities), he has been forced to leave his wife and children behind and seek work in England. Commercial television is on the horizon and contacting D'Arcy, a BBC director about to 'defect' to the other side, Asa is commissioned to write for a children's television series, **The Adventures of Robin Hood**.



FELLOW TRAVELLER

Asa is uneasy about his decision to avoid testifying before the Committee and misses his family. His distress is compounded by a phonecall from his wife telling him that his best friend and famous screen actor Clifford Byrne (Hart Bochner) has shot himself. Shocked and determined to find out the reason for the suicide, Asa contacts Clifford's former lover Sarah (Imogen Stubbs) who is living in London. Sarah, still active within the Communist party, is initially reluctant to renew their friendship, however, when Asa is thrown out of his lodgings she takes him in and an awkward guilt-ridden affair ensues.

Asa is still desperate to find the reason for his friend's suicide when he hears that Clifford has 'named names' in a secret hearing before the Committee. Asa is convinced that there is more to discover and the missing link in the story appears in the form of Dr. Jerry Leavy (Daniel J. Travanti), the Marxist psycho-therapist who had been treating Clifford, Asa and most of the rest of tinseltown's left-wing community . . .

Writer, Michael Eaton, will be giving a Writers Talk at MAC on the evening of this screening.

FERDAUS

Director: Shakila Maan
Britain 1990 8mins Tape

Using a musical soundtrack rather than dialogue **Ferdaus** (meaning paradise) is an evocative exploration of female sexuality. The excellent music provides the thread that pulls together a series of scenes that range from a black and white homage to **Mughal-e-Azam**, a classic of Indian cinema of the 1950s, to a stark image of blood in a pool of water.

FIVE FEMINIST MINUTES

Canada 1990 Programme: 80mins

Last year, in celebration of its fifteenth anniversary, the National Film Board's women's studio, Studio D, launched a nationwide project entitled **Five Feminist Minutes**, and invited Canadian women to submit film proposals that would "tell us what was on their minds and in their hearts." The response was enormous - not just from the film community - but from women working in a variety of fields. On November 1st, a panel of jurors awarded sixteen women $ 10,000 and five reels of film each. The **Birmingham International Film and Television Festival** is proud to host the European premiere of the results.

*A selection of the **Five Feminist Minutes** programme will be playing with each feature in the **New Canadian Cinema: Part Two** season, in addition to a screening of the whole programme.*

Family Secrets

Lorna Boschman, Kim Blain. Vancouver.
One young woman reflects on a fishing trip with her grandfather, but from this tranquil scene, the terrible recollection of sexual abuse resurfaces.

New Shoes

Ann Marie Fleming. Vancouver
Gaye, a woman in her early thirties, sits at a kitchen table and tells us about her first great love and the bizarre conclusion of their romance. The documentary footage of the strange tale is married with animated slices from the make-believe world of fairy tale princesses and the happily ever after.

Escapades of the One Particular Mr. Noodle

Sook-Yin Lee. Vancouver
A comedy of obsession and assimilation - the Peking Opera meets Tupperware. The film charts the true account of a first generation Chinese Canadian's attempt to fit into the white middle class suburb of Lyn Valley British Columbia in 1966.

A Letter From Violet

Elaine Pain. Regina
Dedicated to the memory of Violet McNaughton, A Saskatchewan pioneer who was instrumental in changing that province's legislation in 1916 to allow women the right to vote.

Too Tough

Marie Annharte Baker. Regina
A visual eulogy to urban Native women living on the streets. Like many before them, these women have suffered and died because of economic oppression and sexual and racial violence.

We're Talking Vulva

Shawna Dempsey. Winnipeg
Structured much like the average rock video, Shawna Dempsey's film has a slight twist; the lead singer is a life-sized, dancing, rapping vulva. Based on a performance piece by the same name, Shawna hopes to demystify this part of our anatomy, to educate and to entertain.

No Choice

Christene Brown. Toronto
Five women ranging in age from 20 to 45 talk about the tribulations of being a poor single parent, and the subtle pressure placed upon them by society to either have an abortion or put their children up for adoption.

Exposure

Michelle Mohabeer. Toronto
This film focuses on women who have been marginalised and alienated by racism and homophobia.

Prowling By Night

Gwendolyn. Toronto
Gwendolyn, a part-time prostitute and stripper in Toronto, documents the harassment faced by sex trade workers in their crusade to promote safe sex.

Shaggie

Janis Cole. Toronto
Marlene Moore was incarcerated in juvenile facilities at the age of 13. She spent the next twenty years behind bars. In 1988, Marlene ended her life at Kingston's Prison for Women. She was 33 years old. Known as Shaggie to

her friends, Marlene made headlines in the mid-80s with a sensational trial that branded her as 'Canada's most dangerous female offender.' Despite efforts by her friends to erase that label, it haunted her to her grave.

Rhea

Angele Gagnon, Jennifer Kawaja. Ottawa
A film that examines the definitions of women and earth as providers of life - definitions imposed on them by a patriarchal society.

Let's Rap

Alison Burns. Montreal
"Women speak your mind!" says one of the rap singers in Alison Burns' film collage heralding the views and blues of Canadian women of all ages and races.

The Untilled Story

Cathy Quinn, Frances Leeming. Montreal
Using stock footage from NFB's Nature Studies, puppetry and real life clips, the film draws a punning analogy of women as flowers who need nurturing by positive female role models.

Petite Drame dans la Vie d'une Femme

Andree Pelletier. Montreal
Rebecca is thirteen. She's just got her period and she's not happy. She locks herself in the bathroom and refuses to become a woman. The whole family, one by one, tries to reason with her through the bathroom door.

Minqon, Minqon: Wosqotmn Elsonwagon (Shirley Bear: Reclaiming the Balance of Power)

Catherine Martin. Halifax
Shirley Bear is a Maliseet artist living in New Brunswick. In this beautifully shot mini-documentary, Shirley Bear discusses the spiritual energy that fuels her creativity. In her paintings, she reinterprets the Maliseet way of life before the European conquest.

Come Into My Parlour

Mary Lewis. St. John's
Come into my Parlour explores the myths and meanings of spinsterhood.

*The **Five Feminist Minutes** programme is being screened as part of the Festival's **Focus on New Canadian Cinema: Part Two***

THE FLYING BIRD

Director: Vishnu Marthu
India 1990 90mins **3**

Savithri Rajan is a charismatic eighty year old musician who for nearly all of these years has played a musical instrument known as the veena. Her teachers were legends in the history of Carnatic music, the classical music of South India, Tiger Varadachari and Veenai Dhanamal. This lyrical documentary is built on reminiscences, expressed in English, of her parents and her own life and her attitude to music.

"**The Flying Bird** is a film which I would not term as a documentary in the strict sense of the term. The portrait of the veena player, Savithri Rajan, has been structured in such a manner that it represents her life without giving a linear account of her life and times. The objects and locations associated with her memories have been juxtaposed in a particular way to create a certain feeling of time and space. The effort is not to tell a 'story' but to show and lead the viewer towards a certain perception. Her interviews function as the narrative, the music pieces as punctuations and the rest of the elements describe the unstated.

"Cinema functions for me as the ultimate medium for understanding ourselves in relation to the outside world because it can reflect on the screen the innermost thoughts of a human mind and at the same time describe the physical world vividly like no other art form can."

Vishnu Marthu Director.

A Nice Arrangement

Director: Gurinder Chadha
UK 1990 11mins.

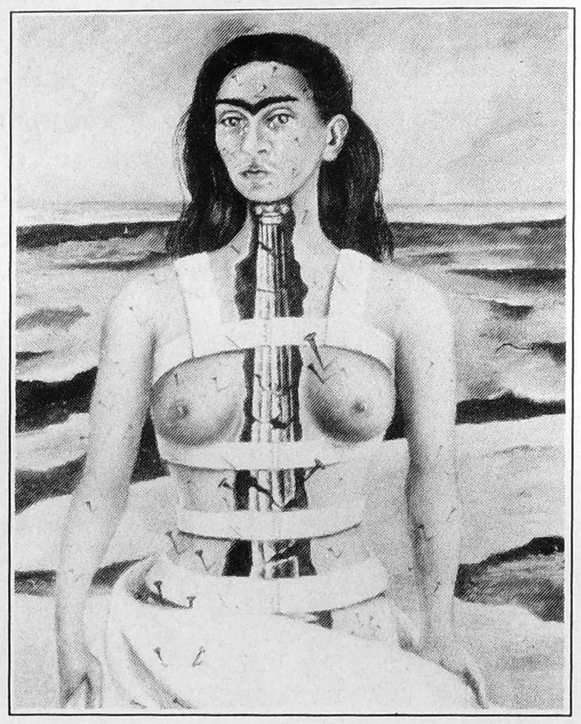


A NICE ARRANGEMENT

Set in the North London home of an Indian family on the morning of their daughter's wedding, this film explores the subtle complexities of a young woman's decision to go into a traditional marriage despite her apparent independence. The motivations which lie at the root of her decision do not belong purely to any culture, but arise in almost every woman's life.

FRIDA (FRIDA: NATURALEZA VITA)

Director: Paul Leduc
Mexico 1984 107mins **3**



FRIDA

Frida Kahlo (1907-54) was a painter who lived through and participated in the Mexican revolution as a communist.This is not a conventional bio-pic, what it does is use a series of visually rich scenes to illustrate Kahlo's life. These scenes flash across her mind as she is dying. The vibrant use of colour in the film is influenced by her paintings.

Kahlo was an exceptional person, fiercely independent though troubled by infirmity, and passionate about her art, her friends and lovers. Her involvement in politics led to her sheltering the exiled Leon Trotsky, who was attracted to her, as was everyone else.

Ofeila Medina is perfectly cast as Frida and gives a dynamic performance.
The confidently fluid cinematography and rich music score combine to make this a remarkable film.

FULL MOON IN NEW YORK

Director: Stanley Kwan
Hong Kong 1989 89mins **3**

This is the story of three Chinese women,each from very different backgrounds, who emigrate to New York. One is from Taiwan, one from Mainland China and one from Hong Kong. When they meet,they are complete strangers. But as their stories unfold, we learn of their difficulties in adjusting to their new environment and their struggle to find themselves in a world at odds with everything they believe in.
Zhao Hong the Mainlander is married to Thomas, a Chinese man, but no matter how hard she tries, she cannot come to terms either with him or her in-laws. Wang Hsiung Ping is Taiwanese and has lived in New York for twelve years but is still unable to have a successful relationship with a western man. Li Feng Jiao,is the archetypal Hong Kong woman: decisive, pushy,successful. She runs a restaurant and a real estate business. When her father brings up the subject of marriage, she replies, "If I give all my energy to one man, could he stand it?"
Although the women are from very different worlds what they have in common, with each other and most New Yorkers, is the lives they lead and the lives they would like to lead are poles apart.

FULL MOON IN NEW YORK





29th September
MID-FESTIVAL FILM

GHOST

Director: Jerry Zucker
USA 1990 124mins

Sam Wheat (Patrick Swayze) and Molly Jensen (Demi Moore) are in love and have never been happier than they are now, living in their new Tribeca loft. Tragedy strikes when Sam is killed by an assailant on a New York street. Molly is left to grieve for Sam but, unbeknowst to her, he remains on earth as a ghost. Desperate to contact Molly, who is unable to see or hear him, Sam discovers that he is only able to communicate with a psychic called Oda Mae Brown (Whoopi Goldberg), a charlatan astonished to discover her powers are authentic. Sam's need to reach Molly becomes urgent when he learns her life is in danger.

Ghost is a wonderfully entertaining blend of supernatural story (Sam exists as major character although he is dead), suspense thriller (what is it he needs to protect Molly from ?), love story (Sam is right there in the room and Molly can't see him !), comedy (Whoopi Goldberg as the wonderful reformed charlatan spiritualist, astonished that 'white boy' Sam should choose to use her as his way back to Molly). On top of all this, we are treated to a feast of visual delights as 'dead' Sam learns how to walk through walls and move objects although he doesn't exist. Sam is lucky - he goes to heaven - but there are plenty of bad guys whose afterlife is not going to be as pleasant . . .

+

Kitchen Sink

Director: Alison McLean
New Zealand 1989 14 mins b/w

A sombre tale of fear and desire: a woman transforms a monster into a man and falls in love with him. This is a kind of Pygmalion-story, with the gender roles reversed . . .

GAUDI

Director: Mañuel Herga
Spain 1989 57mins

"The film **Gaudi** stems from the need to offer the viewer an official version of the story of the Catalan architect through archive images and documents from the period. After much research, we came to the conclusion that it was virtually impossible to come up with a documentary of that sort because of the lack of historical information. At this point, we decided to make up the background information needed for the reconstruction of a biographical portrait. Our conjectural results are based, at all times, on real events or, at least, on feasible events.

It is not simply a matter of describing the events and important dates of Gaudi's life and career, but of getting a feel for the period through unearthed images found among the rubble after the Spanish Civil War."

Gaudi** is showing as part of the Festival's season of **Catalan Cinema

THE GANGSTER SHOW: The Resistible Rise of Arturo Ui

Director: Jack Gold
PRODUCER: TONY GARNETT *RETRO*
UK 1972 105mins

"Apart from his general effect on the approach of writers of television drama, Brecht also influenced television through the production of a number of his plays. Most of these productions have not been very distinguished - they have been too reverential and/or sensitive to the problems Brecht's methods create for television. **The Gangster Show** which is an adaptation of **The Resistible Rise of Arturo Ui,** is certainly one of the most interesting of the television productions. Its director, Jack Gold, has consistently been one of the most enterprising of television directors, while its star, Nicol Williamson, has always been ready to take chances and extend his range. **The Resistible Rise of Arturo Ui** is basically a work of anti-fascist propaganda which has a particular interest because of the somewhat roundabout way Brecht approaches his task. The story, which is about the rise of a fascist dictator, is transposed into an American gangster plot and then treated in a mock Shakespearean manner." Alan Lovell.

The Gangster Show** is showing as part of the Festival's **Tony Garnett Retrospective.

TAPES BY JOHN GREYSON

Canada
Programme: 98mins

The Perils of Pedagogy

1984 5mins

The Perils of Pedagogy attempts to examine the limited cultural role models available to the young gay man, both in the dominant culture and in the gay ghetto. It especially stresses the hegemonic role of the dominant culture in shaping expectations and assumptions of the supposedly alternative 'gay' ghetto. The tape is a video music version of "To Sir with Love" slowed down to sound like Perry Como. The actor and the director's personal lives keep interrupting the process, and the dominant culture, in the form of questions, intervenes.

The Pink Pimpernel

1989 33mins

This bicentennial re-telling of the reactionary French Revolution thriller **The Scarlet Pimpernel**, features Percy as the penultimate apolitical dandy and his estranged boyfriend Justin, an AIDS activist fighting for the release of treatment drugs. Their dramatic crisis is juxtaposed with interviews with AIDS Action Now members who describe their battle against homophobic governments and profit-hungry pharmaceutical houses. Four safer sex commercials by famous dead artists (including **Querelle**, and Warhol's **Blow Job**) are interspersed.

Kipling Meets the Cowboys

1985 22mins

Kipling is touring North America hoping to recruit boy scouts, and he is trailed by a CIA-TV undercover reporter. Meanwhile, a travel agent, watching a film during his lunchbreak, meets Kipling - all three are arrested and the journalist is fired. **Kipling Meets the Cowboys** traces the decline of British imperialism and the rise of its American counterpart in relation to the contradictory impact of each on contemporary social and sexual values. The prevalence of cowboy fashion in gay sexual culture is traced back to its roots.

The World is Sick (sic)

1989 38mins

An eccentric documentary of the activist interventions at the Fifth International Conference on AIDS in Montreal in July 1989. While making fun of live broadcast conventions, the tape prioritises the voices of the grass roots AIDS educators with AIDS activists from Trinidad, Thailand, South Africa, Australia, the United States and Canada. Demonstrations and interventions by AIDS activists from Montreal, Toronto and the US take centre stage.

***This screening will be introduced by Richard Dyer, author of the book* Gays in Film.**

*These **Tapes by John Greyson** are showing as part of the Festival's **Focus on New Canadian Cinema: Part Two***

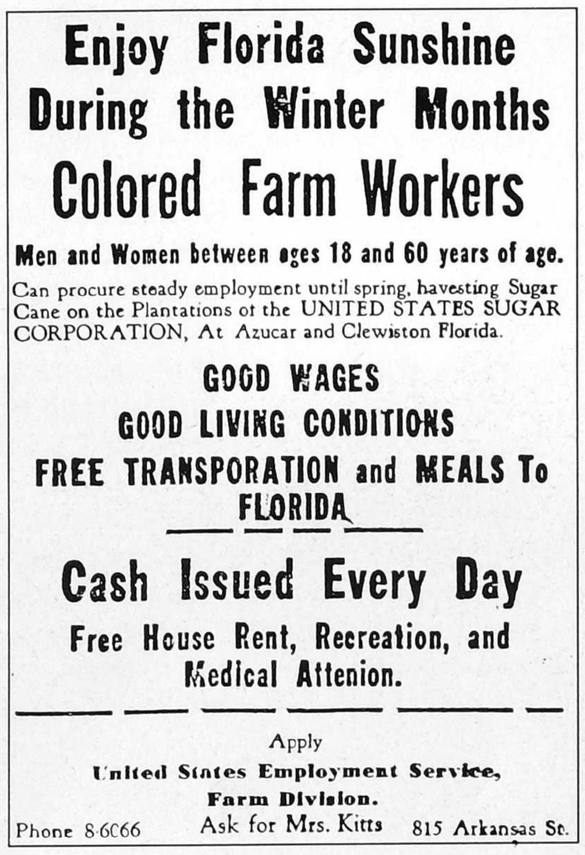
H2 WORKER

Director: Stephanie Black
USA 1990 70mins.

H-2 Worker is the first documentary to tell the story of men who get their name from the "H-2" visas that they get as special temporary guestworkers. They live and work in conditions reminiscent of of the days

of slavery on sugar plantations: housed in overcrowded barracks, poorly fed, denied adequate treatment for work injuries, paid a pittance, and deported if they complain.

The scandal of the H2 programme dates back to 1942, when the US Sugar Corporation was indicted for conspiracy to enslave black American workers. In 1943 the first Jamaican cane cutters were brought in. **H-2 Worker** was shot secretly in the cane fields and workers' barracks around Belle Glade, Florida. Using the workers' letters to their families, interviews with US politicians and sugar company representatives, and the Jamaican Prime Minister Michael Manley, we are told a painful truth which will not be easily forgotten.



HANDGUN

DIRECTOR: TONY GARNETT *RETRO*

USA 1982 101mins

Tony Garnett's **Handgun** is an attempt to deal with the gun mystique with which many Americans have tried to retain a tenuous hold on a mythic past and frontier spirit. The film begins pleasantly enough with what seems to be the start of a friendship between two attractive young people: Kathleen Sullivan (Karen Young) a young history teacher, and Larry Keeler (Clayton Day), a successful young corporate lawyer with a passion for antique guns. Kathleen, a transplanted easterner who teaches at a Dallas High School, is recovering from a broken romance and doesn't want to become emotionally involved. Larry's personal hero is John Wayne, "a real man, not like the faggots you see today." The girl's movie hero is the Shane character "who didn't want to fight."

Larry invites her over to his apartment and attempts to seduce her. When she resists his advances, he gets a loaded gun from his collection and forces her to submit sexually, all the while saying "It's not your responsibility." It is a clear case of rape. However, the authorities (of medicine, law and church) tell her she has no case. She becomes withdrawn, cutting off her long hair and refusing to communicate. She is bent on revenge. How she goes about her mission, by entering the world of guns and the gun clubs, makes for an interesting conclusion.

This was Tony Garnett's first film in Hollywood after a career built on BBC Television drama-documentaries. Though a well-paced action thriller, **Handgun** is a thoughtful and thought-provoking look at this element of American culture - from the outsiders point-of-view - given extra weight by the documentary techniques employed. Kathleen and Larry visit a Wild West Show, the camera hanging back to give an account of the side-shows and cultural curios. Kathleen visits a gun shop to get fitted out. Garnett filmed this scene in a genuine gun store, and we are again allowed to hang back and assess the scene detachedly. Kathleen sits down to talk with some survivalists: men who are prepared for anything - nuclear holocaust, mob rule. Narratively, she is getting advice on the right kind of gun to use, but cinematically Garnett is letting the characters and the scene open up for our more general perusal.

Tony Garnett will be present at this screening.

Handgun *is showing as part of the Festival's* ***Tony Garnett Retrospective***

HEAVY PETTING

Director: Obie Benz

USA 1988 78mins

"I know it's an unusual format... We haven't found a good word for it yet. Docu-tainment was one idea... And remember that petting is safe sex." Obie Benz.

Heavy Petting is a wacky collage of fifties beach blanket movies, sex education films, commercials and government propaganda documentaries, intercut with interviews with 'expert witnesses' who relate their experiences of teenage sex. Director Obie Benz worked as a production consultant on **Atomic Cafe**, the darkly ironic compilation documentary on the nuclear nightmare which made the expression 'duck and cover' a popular phrase again, and his amazing talent for finding rare and hilarious archival footage is on display again. Imagine William Burroughs and Allen Ginsberg reminiscing about adolescent sex, what their parents told them - or didn't. Or David Byrne recalling the 'bases' (first, second, third and home run) and what happens once you get your hand inside the brassiere. Ann Magnuson is hilariously deadpan as usual, Sandra Bernhard is surprisingly straightforward, Laurie Anderson actually cracks a smile, Spalding Gray is garrulous and charming, and John Oates is simply too cute for words. And they're just the tip of the iceberg. The Sergeant Friday lectures on runaway teenage lust and deceitful communist perversions make you cringe, and some of the grainy sex education sessions might make you wonder how the human race ever survived, but in the end love (or something close to it) prevails.

HUSH-A-BYE BABY

Director: Margo Harkin

UK 1990 72mins

Derry 1984. Goretti, Majella, Sinead (played by Sinead O'Connor who also provides the film's music) and Dinky are Derry schoolfriends living in the Catholic ghettoes of the Bogside and Creggan estates. At 15, they're full of youthful exuberance at their approaching adulthood and boys feature largely in their interests. One evening, Goretti goes to disco dancing practice in the local sports complex with Majella and Sinead. Goretti notices Ciaran for the first time, at his sports practice.

Saturday night approaches and the girls get ready excitedly for the night ahead. It turns out to be eventful. Sinead is pursued by a local boy who has already left one girl pregnant. Ciaran arrives and he and Goretti exchange looks of mutual attraction. She waits all night for him to ask her to dance but he gets drunk instead. Eventually, Ciaran and Goretti meet at an Irish language evening class and they start to see each other. They soon fall in love and start to live out the classic conventions of a comic-book romance. Goretti drifts from her friends and her mother warns her that she is too young to be going steady. While babysitting for Goretti's sister they begin to explore their sexuality.

The local political climate in 1984 is dominated by the last throes of the 'supergrass' trials. As the end of the school term approaches, this reality comes suddenly to Goretti's door when she is informed that Ciaran has been 'lifted' in a British Army swoop. She discovers that her shock is overshadowed by his mother's devastation and she realises that she has to cope alone while Ciaran's family has first claim to him in prison. Goretti's isolation increases when she finds out she is pregnant. She determines to hide her pregnancy from everyone except Ciaran, and to keep her secret she writes to him in Irish. However, since prisoners are not allowed to receive letters in Irish, Ciaran never gets her letter. Goretti becomes more depressed and perceives everything in her world from the point of view of her secret pregnancy. The dichotomy between her upbringing and the situation she now finds herself in, her increasing isolation and her apparent abandonment by Ciaran all bear heavily on Goretti.



HUSH-A-BYE-BABY

Flying

Director: Pat Sharpe

UK 1990 22mins

Two boys, Fuzail and Robert, do what they can to transcend being fourteen in an industrial Midlands town. They build a model aeroplane which lies at the centre of the story. The film is framed by the voice of an older narrator whose words hint that the escape offered by the plane is transient and the boys will inevitably repeat the limited lives of their parents.

I BOUGHT A VAMPIRE MOTORCYCLE

Director: Dirk Campbell
UK 1990 105mins

The Vampire Motorcycle could be right up your street...

Most motorcycles run on petrol. This one runs on blood. Nick Oddie (Neil Morrissey) bought it at a knock-down price, but it soon turned out to be more than he bargained for. Perhaps he should have suspected something when his friend was found horribly murdered. Maybe he should have realised that something was wrong when it wouldn't start during daylight hours. Perhaps he should have listened to his girlfriend when she told him his bike was a killer...

Perhaps. But then, who in their right mind would believe that a motorcycle could turn into a bloodsucking vampire. After all, that isn't something that happens every day. Or is it?

INNISFREE

Director: Jose Luis Guerin
Spain 1990 110mins

This film is the result of an unusual search by a young Catalan director who decides, more than thirty-five years after, to go to the Irish region where **The Quiet Man** was filmed, to find out some things: What traces did John Ford and his actors leave? What memories remain of their stay? Who dwells today in those houses, streets and alleys? Who drinks and sings in those taverns and who goes across those paths, inhabited in fiction by John Wayne, Maureen O'Hara, Victor McLagen, Barry Fitzgerald, Ward Bond, Jack McGowan, Arthur Shields, and Mildred Natwick? How have they changed, or up to what point are conserved the buildings, the landscape and the customs that John Ford recorded two generations ago? Up to what point was the Ireland Ford dreamed real or unreal?

Instead of doing a 'remake', Guerin has tried to explain with his camera how Ford could film **The Quiet Man** in the way he did, and has proved that it would still be possible to do it, because the raw material still remains. **Innisfree** is Fordian without imitating Ford, and without being a tribute.

Innisfree *is showing as part of the Festival's season of* ***Catalan Cinema***



INTERROGATION (PRZESLUCHANIE)

Director: Ryszard Bugajski
Poland 1981-1989 117mins

Ryszard Bugajski's remarkable film was made in Poland during the early thaw of the first period of Solidarity: 1980-1981. After the declaration of martial law in December 1981, the film was banned and attempts were made to destroy the negative. Bugajski went into exile in Canada. The film was premiered - on videotape - at the Toronto Festival of Festivals in September 1989.

The film is set in 1951 and deals with Stalinist state authority, and the dehumanised prison system. Tonia is a young apolitical actress who finds herself arrested, strip searched and jailed in a bewildering, Kafka-esque, series of events that deny her any sense of individuality. She protests her innocence, certain that her arrest is a case of mistaken identity. But gradually she realises that she is being set up as a puppet witness for a political trial. She persistently refuses to testify and her imprisonment turns into a way of life that includes appalling beatings and tortures.

Krystyna Janda won the Best Actress award at Cannes this year for a

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INTERROGATION

remarkable performance as a woman submitted to the most unimaginable abuse with no grand ideal to fall back on. Janda first came to international attention as the maverick film school student uncovering political corruption in 1970's Poland, in Andrzej Wajda's **Man of Marble**. Her career has kept pace with political change in Poland - from **Man of Iron**, Wajda's sequel that presents to us onscreen the actual signing of the Gdansk Agreement that formally established Solidarity in 1980, to **Interrogation,** banned in 1981 and released in 1989, the year of the great thaw in Eastern Europe. With Eastern Europe in flux, **Interrogation** is a timely reminder of the kind of engaged and committed cinema the East has established international respect for in the years between Stalin and *perestroika*.

JUSTINE'S FILM

Director: Jeanne Crepeau
Canada 1989 45mins

A young woman seeks refuge with her close friends in order to mend a broken heart. Her efforts fail, so she decides to undertake a cure - for love.

This 45 minute mini-feature from 29 year-old Montreal-born Jeanne Crepeau is a tour de force of insight and confidence. The narrative deals with the journey through recovery from the unrequited love of a young woman, who tries everything to forget. The film unfolds in a beautifully-handled combination of drama and experimental photography. Don't miss this...

Family Secrets
Lorna Boschman, Kim Blain. Canada 1990 5mins

New Shoes
Ann Marie Fleming. Canada 1990 5mins

Escapades of the One Particular Mr. Noodle
Sook-Yin Lee. Canada 1990 5mins
Justine's Film *is being screened as part of the Festival's Focus on* ***New Canadian Cinema : Part Two***

KES

Director: Ken Loach
PRODUCER: TONY GARNETT RETRO
UK 1969 109mins.

"**Kes**, the £ 160 000 movie which Rank (so the story goes) gave the 'thumbs down' for circuit release because they didn't think all moviegoers would understand the broad Barnsley accent, got a Very Important Picture world premiere 171 miles from London's West End - at Doncaster's 1,300 seater ABC... Among the celebrity guests were star David Bradley and fellow artists from the picture Lynn Perrie, Feldry Fletcher, Bob Bowes and Colin (**Z Cars**) Welland... "

John Deighton. ***Television Today****. 31st March 1970.*

Kes was adapted for the screen from his own novel by Barry Hines. It traces the story of Billy Caspar, 15, who lives in a Yorkshire mining village with his mother and his brother Jud. He is barely literate, unhappy at school, and prone to petty thieving. One day, he finds a baby kestrel and decides to train it. The bird occupies all Billy's thoughts and his inattention in class lands him in continual trouble. By chance, a teacher discovers Billy's interest in the kestrel and persuades him to tell his classmates about his training methods. For the first time, Billy has someone he can trust and who might be able to help him.

Tony Garnett will be present at this screening.

Kes *is showing as part of the Festival's* ***Tony Garnett Retrospective***

KHYAL SAGA

Director: Kumar Shahani
India 1989 103mins 3

Kumar Shahani, who studied with the great Ritwik Ghatak and worked as an assistant to Robert Bresson, has created a poetic visual journey that explores Khyal singing, the main classical vocal form of of North India.

A Note by the Director

"I have lived with the Khyal form of music since I was child. It would delight me and yet remain wondrously elusive. It is like light. Like light? So it is, and as one makes films with light, one structures them like the explorations and elaborations of Khyal. I began studying the form as a musician would—not to make music, but to make films. My wife Roshan researched it. In 1975 I couldn't believe it when I heard that I might be beginning work on a film inspired by the oldest tradition of Khyal singing. I had to wait a long time. Someone tried to hijack the project in 1986. For a while, I thought all was lost. In 1988-9, finally, I received the funds to make it. Well, now the film is here. We've called it The **Khyal Saga**. Sometimes it seems to have a life of its own,sometimes it looks like a gift"

Kumar Shahani, Director

KILLER OF SHEEP

Dirctor Charles Burnett
USA 1977 84mins 3

Stan lives in a depressed black neighbourhood of South Central Los Angeles with his wife, teenage son and young daughter. Drained by his work in a slaughterhouse and a general sense of hopelessness, Stan becomes steadily alienated from his wife and troublesome son. He is asked by some hoodlums he knows to lend a hand in a killing.

Killer of Sheep is a committed piece of independent film-making that uses a cinema-verité style to convey the world of the central chracter who complains at one stage that he is working himself into his own hell. The film gives us an insight into a side of Los Angeles life which has next to nothing to do with the bubble gum world of the "American Dream" one is conventionally shown.

Charles Burnett will be giving a Guardian Lecture during the Festival.
Winner of the The Critics Prize, Berlin Film Festival.

KNOWING HER PLACE

Indu Krishnan
USA 1990 40mins Tape 3

Knowing Her Place is a moving investigation of the cultural schizophrenia experienced by Vasu, an Indian woman living in the USA. Vasu spent her childhood in Queens, her adolescence in India and the rest of her life in Manhattan. Now at the age of forty, she finds herself trying to understand her experience of growing up in two cultures, in her search for identity.

From the opening sequence where Vasu expresses her anger at her traditional upbringing, through to her relationships with her 92 year old grandmother in India, her mother, and her 18 year old rock musician son in New York, the film probes the multi-layered conflicts that immigrants, and particularly immigrant women, confront in coming to terms with who they are and where they belong.

KORCZAK

Director: Andrzej Wajda
Poland 1990 113mins

Korczak has an impressive pedigree: Andrzej Wajda returned to film-making from his commitment to the new Solidarity government in Poland to direct this Agnieszka Holland screenplay. Wim Wenders' favourite cinematographer Robby Muller adds to the line-up.

"Janusz Korczak (his real name was Henryk Goldszmit) was a teacher, education theoretician, writer, social worker and doctor. He was also co-founder of the Dom Sierot (Children's Home) in Warsaw and Nasz Dom (Our Home) orphanage in Pruszków. He was killed in the Treblinka Nazi camp in 1942 accompanying, of his own free will, the children from his orphanage who had been taken from the Warsaw Ghetto. The film was shot on location in the Praga district of Warsaw. All around there are poorly maintained buildings and yards from the late 19th and early 20th century, so like pre-war and wartime Warsaw that that few props were needed to make it look convincing."

"Andrzej Wajda: "Why this film? I think that among my films referring the war, such as **Ashes and Diamonds**, **Samson**, **Lotna** and **Kanal,** there ought to be a film about Dr. Korczak too. Unfortunately this subject had no chance of appearing in Poland for a long time for political reasons.



KORCZAK

Agnieszka Holland's script was written in 1983 and endeavours to have it filmed began at that time. They have finally ended in success."" Anna Dubrawska. *The Warsaw Voice.*

THE KRAYS

Director: Peter Medak
UK 1990 119mins

"To me, the story of **The Krays** has all the elements of the Brothers Grim and Greek tragedy. Here were beautiful twins brought up by a woman who never criticised them; who remained lost children and ultimately became demonic. Their clinical use of violence started in the school playground and, in a way, it was the violent playground they continued to inhabit. The film is, therefore, a contemporary fable. To take a cops and robbers approach seemed, to me, unwise. I have taken the essence of truth and distilled it into pure drama." *Writer, Philip Ridley.*



THE KRAYS

Bound by blood and that particular closeness peculiar to twins, brothers in crime Ronnie and Reggie Kray (Gary and Martin Kemp) were the absolute rulers of London's East End underworld throughout the 1950s and 1960s. This is the story of their lives until they were finally trapped and brought to justice. Moulded and influenced by their mother Violet Kray (Billie Whitelaw) who reared them with a great and fierce love, the twins were taught to fight hard, without quarter, but above all to fight to win. She was the only person they feared, obeyed and respected. This was to affect them for the rest of their lives; with men they were to be fearless and brutal to the point of sadism - but with women they would crumble. ***Writer, Philip Ridley, will be giving a Writers Talk at MAC on the evening of this screening.***

FILMS BY RICHARD KWIETNIOWSKI

Richard Kwietniowski was born in 1957 to Anglo-Polish parents in London. He studied film theory at the Universities of Kent and California. A self-taught film-maker, he has worked as a film programmer, archivist, distribution officer and community video trainer. He currently lectures in film theory and practice and directs for British television.
Richard Kwietniowski will be present at this screening.

Alfalfa

1987 10mins

Alfalfa is a gay alphabet. Words and images, 'official' jargon and subcultural use are the raw material for this witty A-Z.

Ballad of Reading Gaol

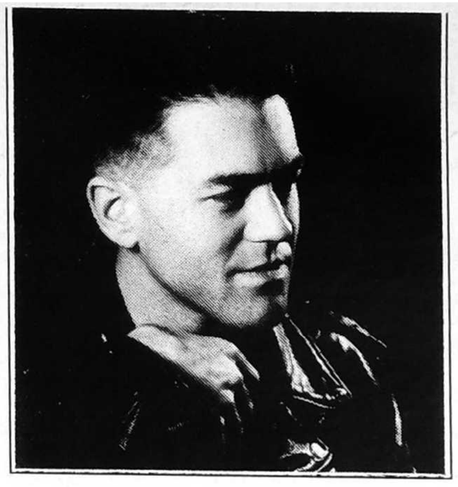
1988 12mins

The film is an attempt to provide a modern day visual interpretation of Oscar Wilde's famous testimonial when on trial in the Old Bailey for Gross Indecency: "The love that dare not speak its name..."

Flames of Passion

1990 18mins b/w

This pocket-sized re-working of **Brief Encounter** restores the melodramatic tradition with its high contrast black and white cinematography, emotove score and steamy railway station setting, but drastically alters everything else in a way that Noel Coward's unconscious would have approved of.



RICHARD KWIETNIOWSKI

LETTERS OUT

Director: Dilys Pugh
UK 1990 50mins.

The premiere of Second Sight Production's video drama about three women who are living with HIV. Set in a hostel for HIV positive women, **Letters Out** is a moving and amusing account of their changing relationships to each other and the local community, whilst charting the transformation of one character, Anne, through her letters to her estranged husband.

Letters Out, written by Women and Theatre and Dilys Pugh,developed from Women and Theatre's play **Putting it About** and shot on location in Birmingham.

LONGTIME COMPANION

Director: Norman Rene
USA 1990 96mins.

Longtime Companion is a powerful drama that takes an honest look at the impact of AIDS on the gay community. Although the film addresses the reality of living with AIDS, it is a life-affirming film that portrays families and friends creating support systems for each other in times of need. Director Norman Rene describes the film as "a human drama above all, one that focuses not just on heroics of a single character but rather on the inter-related struggles of an entire community." As such, the film's humanity, emotion and spirit combined with its subject-matter are the universal elements which present **Longtime Companion** as a vital and inspirational document of the last decade.

Sequences of the film take place on the same day, visiting each of the characters, and then moving ahead randomly to another day the following year. **Longtime Companion** weaves emotional and informational material together, conveying the many ways in which the AIDS crisis forces reluctant family and friends to focus on insurance, hiring and housing matters. Buoyed with humour, the cast's sensitive performances embody the bravery and endurance of those who confront the disease.

The story unfolds over nine years, from the first mystifying reports of the disease, through the more informed but equally uncertain present. The drama concerns a group of friends and acquaintances whose lives are transformed. The film takes its title from the euphemistic phrase often used in obituaries to describe the surviving lovers of those lost to AIDS.

Flames of Passion

Richard Kwietniowski
UK 1990 18mins b/w



LONGTIME COMPANION

LOVE IS A FAT WOMAN (EL AMOR ES UNA MUJER GORDA)

Director Alejandro Agresti
Argentina 1987 80mins

In **El Amor es una mujer gorda** the hero, Jose, is also a writer, feverishly preoccupied with finding the truth. He's a journalist on a conservative newspaper, reporting on the shooting of a mammoth film about poverty in Buenos Aires, by an important North American director.

When Jose loudly voices his disgust and anger at the exploitation of the poor, and the contradiction between the subject of the film and the big-budget production, he is fired. Evicted by his landlady he roams the streets, sometimes accompanied by his friend, Caferta, a typical Argentinian machista and tango fanatic. During these wanderings, he encounters a cross-section of Argentinian society. Part of Jose's quest is to find his girlfriend, who has mysteriously disappeared

THE MAHABHARATA

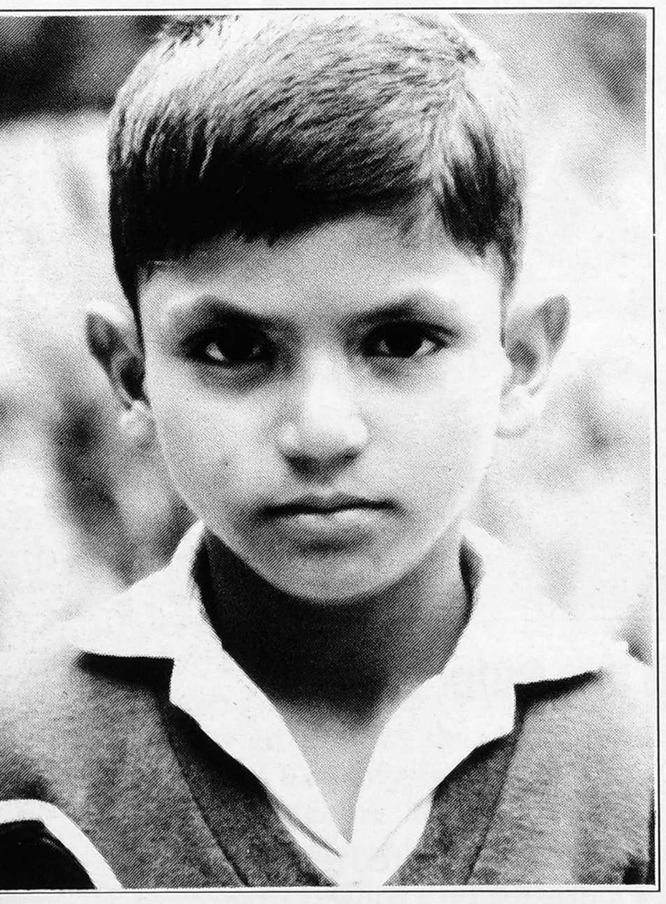
Director: Peter Brook
UK 1990 180mins

The Mahabharata is the very basis of India's mythology, religion, history and thought, with a spiritual import akin to the Bible; a literary vitality comparable to *The Iliad;* and story-telling power as enchanting as *The Arabian Nights*. The longest book in the world, about fifteen times longer than the Bible, the work was composed over a period of one thousand years, finding a definitive form in the 4th Century AD. Over millenia, **The Mahabharata** has profoundly influenced world literature. This Sanskrit epic is the origin of a thousand beliefs, legends, reflections and characters still present and recognisable in contemporary culture: *Maha* in Sanskrit means 'great'; *Barata* is a family name, or clan name. The title therefore can be understood very simply as 'the great story of the Baratas'. But it should be added that *Barata* , in a more general sense, means 'Man'. **The Mahabharata** is 'the great story of mankind'.
The work is a treatise on war, morality and power. The central story tells of a protracted struggle between two wings of a royal family - the Pandavas and the Kauravas. The main story-line is interwoven with many sub-plots - some comic, some tragic. The sub-plots are parables, asking more questions than they answer: Why do men lust for power? What are the causes of jealousy? Is virtue an asset or a liability in the conduct of world affairs? **The Mahabharata** remains, even today, the very basis of cultural expression in India and Indonesia. Numerous episodes are acted, danced and sung in daily life. The stories of **The Mahabharata** are at once familiar and unknown. They permit a voyage into a fascinating civilization in which contemporary audiences see reflected their own concerns, emotions, questions, contradictions and secret dreams. As Peter Brook says: "All the questions we are living through today are dramatised by this work. The fact that it was conceived at least three thousand years ago doesn't make it remote. On the contrary, by the simple process of distance, it enables the basic issues to come through all the more clearly."

MAN FACING SOUTH EAST

Director: Eliseo Subiela
Argentina 1986 108mins. 3

An inmate at an asylum is in perfect physical health, but he insists he is an agent from another planet who has come to study human stupidity and rescue the helpless. He speaks of himself as a hologram projected from a place "beyond human limits".
His doctor, sceptical yet fascinated, does not know that this man with no traceable past has powers of telekinesis. Bemused, the psychiatrist finds himself drawn to this self assured stranger, just at the time when a young woman befriends the 'alien'.



MANY HAPPY RETURNS!

Directed: Yugesh Walia
UK 1990 40mins 3

Childhood fantasies, or living proof of a more spiritual side of human nature? Two children demonstrate astonishing recall of a previous existence in **Many Happy Returns!** an intriguing and eerie look at life after life.

Nicola, aged 12, lives in Keighley, Yorkshire, near to the railway tracks where she played in the 19th century in another life. Then, she says, she was a boy. Parish records suggest that it isn't a childhood fantasy.

Titu,aged 6, lives in north India in the shadow of the Taj Mahal. He alleges he suffered a violent death. Another vivid imagination? The radio shop he says he ran still exists, and his widow is still alive . . .

MANY HAPPY RETURNS!

MEMORIES OF A MEXICAN

Director : Carmen Toscano
Mexico 90mins 3

This remarkable feature length documentary is a compilaton of archive footage which takes us through Mexican history. The earliest images date back to 1902! The early part of this century Mexico underwent dramatic upheavals which were part of the wave of revolutionary change which also shook Russia and China. We see footage of the pomp and ceremony that surrounded the president/dictator, Profirio Diaz, who ruled Mexico from 1876 to 1911. The plumed uniforms of Diaz's officers clearly hint at links with Mexico's past European rulers. Rebel leaders such as Emiliano Zapata and Pancho Villa, the Robin Hood of Northern Mexico, are shown leading their forces. This film gives an insight into a period when Mexico shook itself free from Army, Church, and oligarchy .

MY BROTHER'S WEDDING

Director : Charles Burnett
USA 1983 90mins 3

Pierce Mundy's brother, Wendell, is getting married to a middle class black woman who is a lawyer, as is Wendell. Pierce thinks Wendell should be marrying someone from his own neighbourhood and class. However he has promised their mother that he will be best man at the wedding.

Soldier, Pierce's best friend gets out of prison and very soon gets back into his old habits which landed him in prison in the first place.

"**My Brother's Wedding** is basically a satire and is aimed specifically at teenagers who are at a similar point in their lives and having to make the same sorts of decisions as Pierce has to make in the film. The middle-class chracters as seen through Pierce's eyes are rather shallow."

Charles Burnett

Charles Burnett will be giving a Guardian Lecture during the Festival.

IN MEMORY OF FRIENDS

Director: Anand Patwardhan
India 1990 60mins 3

In Memory of Friends is a documentary about violence and terror in the Punjab, India - a land torn apart by religious fundamentalists and a repressive government.

In 1933, the British hanged three young men, Bhagat Singh, Rajguru, and Sukhdev - members of the newly formed Hindustan Socialist Republican Association. Bhagath Singh, only 23 at the time of his execution, was born into a Sikh family and became a self-taught socialist and and an inspiring revolutionary. Communal hatred had already begun to divide the Indian masses and Bhagat Singh advocated class struggle as the antidote.

Although his writings were suppressed by the British, and are still relatively unknown, today he is a legendary folk hero who is paid homage to by fundamentalists and government forces. The film follows a third force, a group of Sikhs and Hindus in the Punjab who on the anniversary of Bhagat Singh's death decide to travel from village to village carrying his message of communal harmony and class solidarity.

In Memory of Friends uses interviews with fundamentalists, socialists, and members of Bhagath Singh's family to evoke a spirit of solidarity to combat communalism, which is as necessarily in today's India as it was sixty years ago.

METROPOLITAN

Director: Whit Stillman
USA 1990 98mins

Manhattan. Christmas vacation. Not so long ago . . .

An ironically comic look at Manhattan's debutante scene, **Metropolitan** chronicles the rise and ultimate decline of a group of young Park Avenue socialites who gather nightly to discuss life, honour and the impending demise of their class. Into their midst comes an outsider in a rented tuxedo, Tom Townsend, a 'radical' from the socially alien West Side. But there is a real escort shortage on, so Tom is welcomed into the group - particularly by Nick Smith, the group's dominant, arrogant but strangely kind leader, and by quietly charming Audrey Rouget. Tom is unaware of Audrey's crush on him. Although he claims to have got over his prep school infatuation with glamorous deb-of-the-year Serena Slocum, he actually thinks of little else. When Serena begins to reciprocate, Tom's sociopolitical qualms about her social world fade.

This is a 'delightfully low budget' movie - the director's own words." Rather than make the usual grainy film on some gritty subject, my idea was to photograph the most elegant Manhattan story possible. Another visual attraction was the image of an essentially black and white subject, the pale young people in evening clothes in interior settings of cream and gold, to be filmed in colour. Finally, there was the absence in American cinema of accurate portraits of the traditional upper class. As even many of its members hate the idea of there being an American upper class, I was not surprised that, rather than the blank indifference which film ideas usually inspire, this one initially attracted antagonism . . ."



MILOU IN MAY

MILOU IN MAY (MILOU EN MAI)

Director: Louis Malle
France 1989 108mins.

The best of Louis Malle's French films (his American work is a different matter) have all been set in the past and most have explored uncomfortable areas of personal and political morality with considerable subtlety and grace. **Lacombe Lucien** (1974) and **Au Revoir Les Enfants** (1987) are two of the most honest films made about the terrible years of the occupation, and in each of these works Malle doesn't shrink from confronting the realities of collaboration and betrayal. His new film **Milou in May,** deals with a more recent and less traumatic episode from French history: the 'Events' of May 1968.

Malle says that the idea for the film came to him during the twentieth anniversary broadcasts commemorating May 1968 in which he perceived a discrepancy between the past and present speeches of former student activists. But he decided to deal with the historical and political material in a roundabout way, "as an echo", with the action set far away from Paris and the story involving a large bourgeois family who gather for the funeral of the matriarch and the reading of the will. The film develops into a comedy of social manners, with the 'revolution' of 1968 coming to represent a threat as well as a promise to the family members whose first concern is with dividing up the old woman's property.

Malle wrote the script in association with Jean-Claude Carriere, who is best known for his work on Luis Buñuel's brilliantly funny assaults on bourgeois values in **The Discreet Charm of the Bourgeoisie** and **The Phantom of Liberty**. **Milou** is less pointed in its attack, but it manages to conjure up the spirit of Buñuel both in a sequence in which the dead woman comes back to life, and when news of events in Paris leads the central characters to head for the hills in fear of their lives. **Milou** is also reminiscent of Jean Renoir's films in its strong feel for country life and the warmth it extends to its large cast of characters. This is very much an ensemble piece, and Malle has talked enthusiastically about the contributions of his cast to the overall effect of the film. It may seem unfair to single out individual actors but it's a special pleasure to see the return of Michel Piccoli in a leading role. He plays the sixty year old Milou, who continues to pursue a life of gentle, bucolic hedonism, despite the threat of impending change. As his brother concentrates on listening to news bulletins on the radio, Milou proceeds to seduce his English sister-in-law. Quoting Voltaire, he says: "I have decided to be happy; it is good for one's health."

Peter Walsh.

MUSIC ALL-NIGHTER

THE HARDER THEY COME
Perry Henzel Jamaica 1972

CAR WASH
Michael Schultz USA 1981

THE WIZ
Robert Cohen USA 1978

'ROUND MIDNIGHT
Bertrand Tavernier France 1987

MUSIC FROM OIL DRUMS
Pete Seeger USA 1956

HARLEM JAZZ FESTIVAL
Joseph Kohn USA 1955

NEW FILMS FROM THE NATIONAL FILM AND TELEVISION SCHOOL

ALEX
Beeban Kidron 1990 32mins

A wry, humourous look at what happens to Alex when her boyfriend gets a job. **Alex** is Beeban Kidron's graduate film from the NFTS. She is already known for her direction of **Oranges are Not the Only Fruit** and **Antonia and Jane** (both for BBC).

A GRAND DAY OUT
Nick Park 1989 23mins

Nick Park's wonderful animation plucks Wallace and his dog Gromit and puts them on the moon, where their moon-tasting arouses the anger of the resident mechanical caretaker. Nick Brown is already known for his witty advertising animation (eg. Access).

LOSING TIME
Jean Stewart 1989 38mins

An evocative story which spans childhood and adulthood as three stories from one man's life become entwined. Jean Stewart's lyrical direction makes fine use of the saltmarshes and sand-dunes of the Norfolk coast as expression of a changing psychology

THE NEON MAN
Director: Albert Abril
Spain 1989 100mins

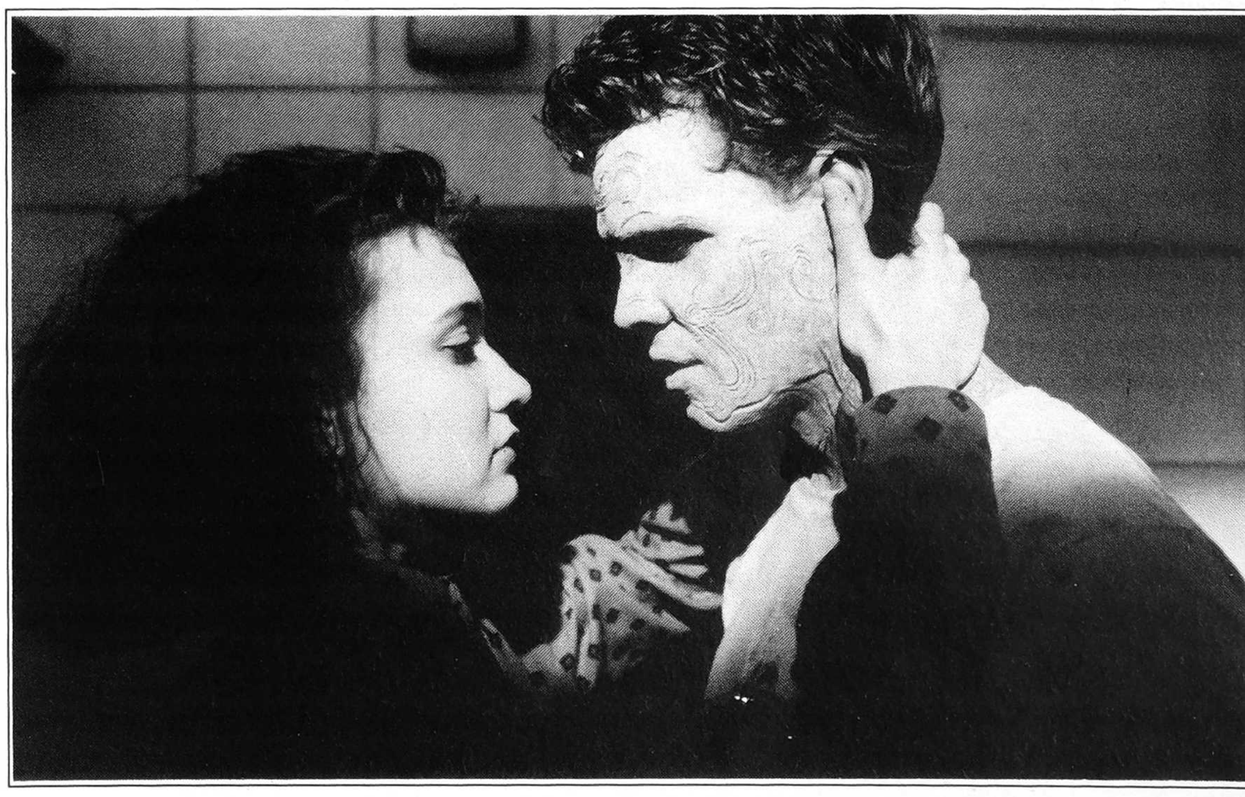
The story features the adventures of a mechanic who repairs skyline neon signs and who by chance meets two radio and television reporters who offer him several jobs. These always end up with someone he doesn't know trying to kill him. Beautiful radio reporter Lynda (Assumpta Serna), under pressure from Jordi (Luis Hoar) persuades David (Feodor Atkine) to carry out three of these jobs without him realising the risks he's running. Unknown to them, the police are following the operation and find out the whole thing is a cover-up by some mafiosi who are in trouble with the parent organisations.

The Neon Man *is showing as part of the Festival's season of* ***Catalan Films***

NEVERENDING STORY
Director: Wolfgang Petersen
West Germany 1984 94mins.

Bullied by classmates, a motherless New York schoolboy takes refuge in a bookshop where he sees a copy of **The Neverending Story** and, despite warnings, decides to borrow it. Disastrously late for a maths test, he retreats instead to the school attic and starts to read. The **Story** begins with an encounter between a giant Rockbiter, a Night Hob and a Teeny Weeny in the Howling Forest; their world, Fantasia, is being consumed by Nothing, and they decide to go to the Ivory Tower to plead to the child-like Empress for help. As the boy becomes more and more engrossed in the **Story** he recognises his own part in it and uses this knowledge to avenge himself on his former tormenters . . . .

A Children's Morning Movie, presented in association with ***The Post and Mail*** *on the theme* ***Book to Film****. The story was written by Michael Ende.*



NIGHTBREED

NIGHTBREED
Director: Clive Barker
USA 1990 102mins

From the beginning there have been monsters. When we humans, the Naturals, were huddling in caves, the night belonged to countless extraordinary beings. Shape-shifters, werewolves, things that bred on blood and flesh: The *Nightbreed*.. They are remembered in camp-fire stories and in horror movies. But they are not extinct. Though we Naturals have dominated the earth, a few of The Nightbreed survive.

Their refuge is a place called Midian. There they hide, fearful of the light, waiting for a Saviour who will lead them in a final battle against their most hated enemy: Man. The Nightbreed want to meet you.

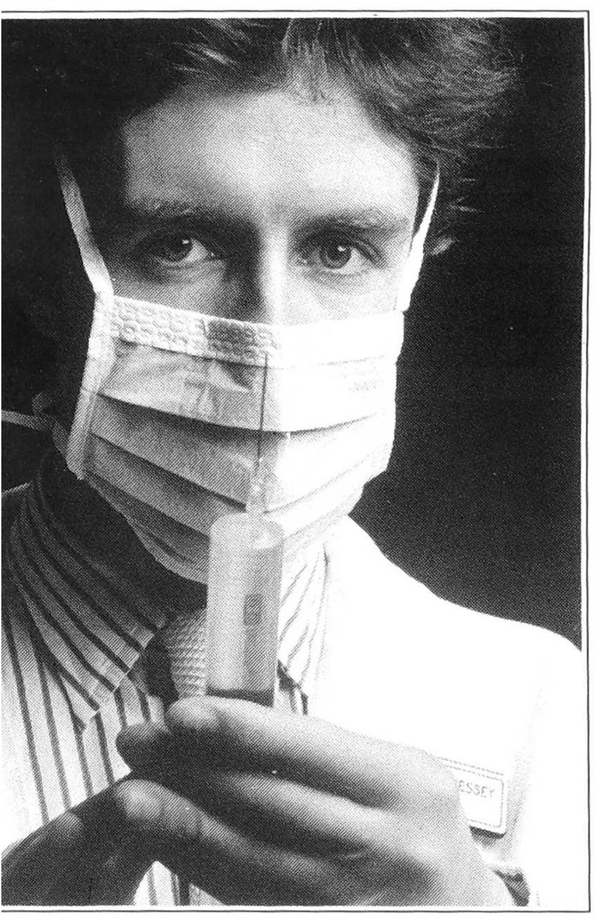
"We all hear the call of the dark once in a while. A siren song, inviting us to take a ghost train ride into nightmare. Who knows where that ride will end? At the gates of Midian, perhaps - home of The Nightbreed. Only monsters are welcome in Midian, but then isn't there something of the monstrous hiding in us all? Why else are we so fascinated by the dark, and the mysteries it half conceals? I hope these few glimpses of The Nightbreed and their world are useful. When the dark calls, it's good to be prepared... "Clive Barker.

NIKITA

Director: Luc Besson
France 1990 114mins

Nikita is a young woman of twenty with nothing to look forward to, who, as fate would have it, has strayed into a life of crime and drug addiction. She is arrested and sentenced to life imprisonment after a bloodbath following a raid on a chemist's where she shot a policeman. Then, in prison, she finds herself offered a fresh chance in the form of a job working secretly for the police for 'a good cause', on 'the side of right'. Three years after being sentenced for murder, she is a free woman. Unrecognisable, she lives under a false identity. For Nikita, things haven't changed much: her job is still murder.

Luc Besson : "**Nikita** is the story of a woman who has done something that can no longer be undone and who tries to free herself from it, to look ahead, to prove her worth and start afresh. But, in life, one always has to pay for one's actions. And no one can really put the meter back to zero. **Nikita** is a film about the colour black. After **The Big Blue** I just felt like it. What I always liked about *film noir* was the consistent attitude of the heroes. Those are people for whom death had quite a different meaning than it does for us. People who were afraid of nothing - whether it be of being killed or of themselves killing others. For the first time, I was keen to construct a film around a story. Beforehand, there was always a certain universe I wanted to film, and I had invented stories which would allow me to bring this universe onto the screen. With **Nikita** it was the other way around. I was sitting on plane listening to Elton John's *Nikita* on the walkman. Then I closed my eyes and thought up the story of a woman with the name Nikita."





PAPER MASK
NIKITA

PAPER MASK

Director: Christopher Morahan
UK 1990 105mins

When one of the West Harwood Hospital's young doctors is killed in a car accident, Matthew Harris (Paul McGann), a porter, sees his chance to escape his mundane existence. Stealing the dead man's name and his papers, Matthew successfully applies for the post of Casualty Officer at the Royal Clifton Hospital in Bristol. As Dr. Simon Hennessy, he starts a new life in the town, but after the gory nightmare of his first shift, Matthew realises he has embarked on a gamble he has little chance of winning. Just when detection seems inevitable though, Matthew is saved by Christine (Amanda Donohoe), a young nurse who befriends him and tutors him in the practicalities of casualty work. Then disaster strikes when one of his patients dies. The medical profession closes ranks to protect one of their own and Matthew is saved from receiving justice. Yet now the stakes in Matthew's bluff have been dramatically raised and when his past finally catches up with him, it seems as if one more death on his conscience will hardly matter.

Christopher Morahan:" What attracted me to **Paper Mask** was that when I picked up the novel I couldn't put it down. I was absolutely enthralled and excited, and, more important perhaps, I believed that the excitement that I'd felt could be effectively communicated in a film. If we've done it properly, **Paper Mask** should quicken a lot of pulses. It tells an extremely involving story, and there are, after all, doctors and hospitals in every part of the world. Wherever we are , when we go into hospital each of us has to put ourselves into hands of people we believe to be experts. What happens, **Paper Mask** asks, if these people are not experts at all?"

John Collee, the writer of Paper Mask will be giving a Writers Talk at MAC during the Festival.

THE PRICE OF COAL
PART ONE: *MEET THE PEOPLE*

Director: Ken Loach
PRODUCER: TONY GARNETT **RETRO**
UK 1977 75mins

Another collaboration between producer Tony Garnett, director Ken Loach and writer Barry Hines. Hines' two plays which constitute **The Price of Coal** were adapted for television and screened in 1977. The first play , **Meet the People**, deals with the preparations for a visit to the colliery by Prince Charles, the second with a disaster at the pit.

The plays were filmed on location at the disused Thorpe Hesley pit. A sense of the real is essential to Barry Hines' work. His straightforward fidelity to his own place and people demands a production centred on the place and a cast associated with it. Four comics well known in the north's club land play the main parts - Jackie Shinn, Duggie Brown, Stan Richards and Bobby Knutt.

The Price of Coal** is showing as part of the Festival's **Tony Garnett Retrospective

PROSTITUTE

Director: Tony Garnett **RETRO**
UK 1980 96mins



PROSTITUTE

Sandra is a street prostitute in Birmingham who lets a room in her flat to Louise, a social worker, who has befriended a number of prostitutes - not as clients, but socially. When one of them, Rose Wilson, is arrested for soliciting and sent to prison for three months, Louise helps some of the girls start a group with the aim of lobbying to change the laws on prostitution. Sandra, sceptical about what the group can achieve, declines to join her colleagues - and anyway, she is busy advancing in her profession. She gives up working the streets for more lucrative employment in a local massage parlour. Another girl who works there takes Sandra along to a party one evening held for businessmen. At the party, Sandra is impressed by the cool and professional Amanda who comes from London and obviously works at the 'higher' end of the market. When Sandra expresses a desire to move to London for work, Amanda promises to help her with contacts when she eventually arrives there.

While the prostitutes in Birmingham begin to organise themselves into a lobbying body, approaching their M.P. and attracting the interest of a BBC programme researcher, Sandra goes it alone and learns the hard way about the way that prostitution is 'organised' in London...

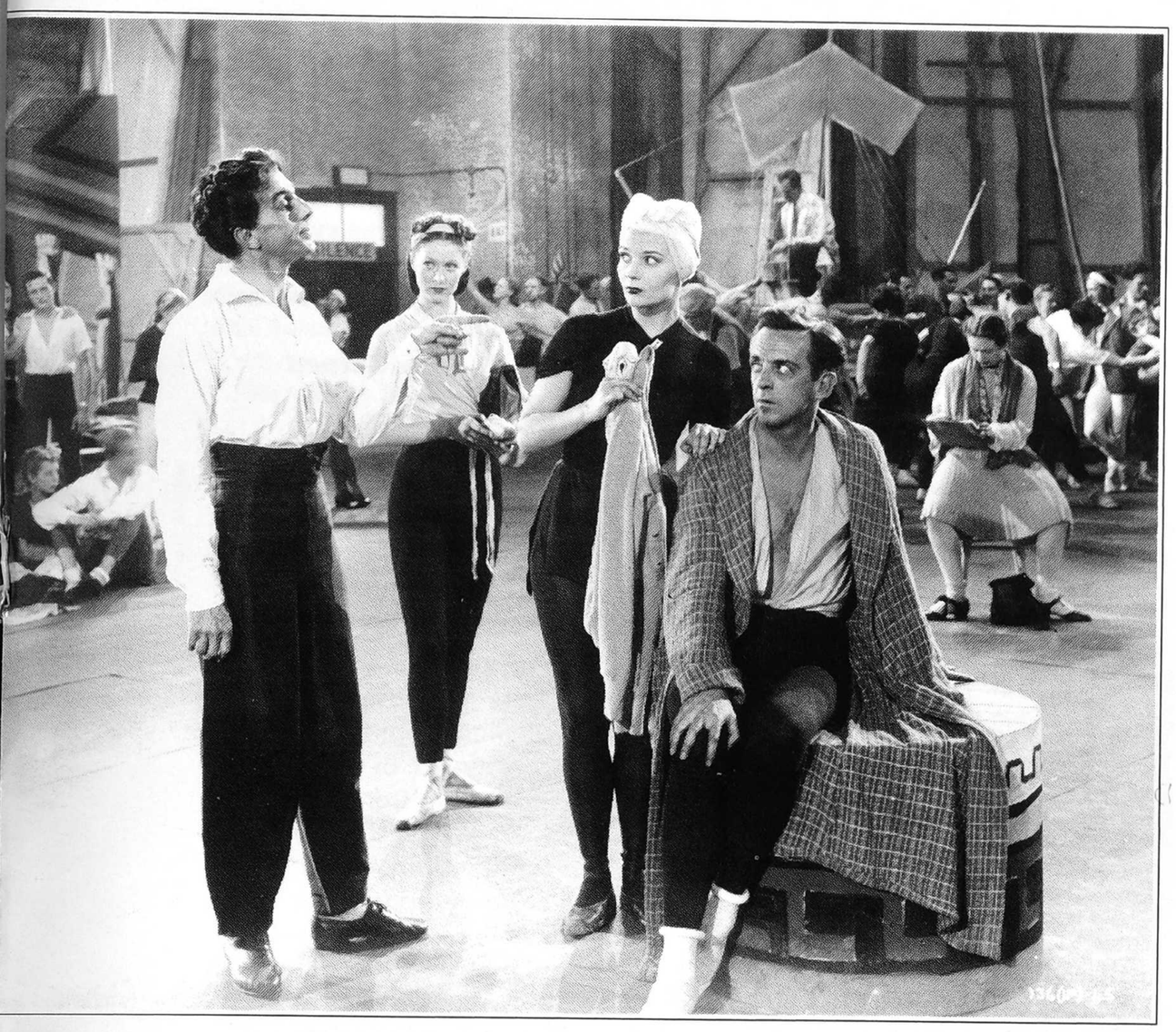
Tony Garnett will be present at this screening.

Prostitute** is showing as part of the Festival's **Tony Garnett Retrospective

RADICAL CURRENT: SCRATCH VIDEO

A chance to see some of the best work around from the scratch school of the 80s. Thrill to the romance of Ronnie and Maggie in **Gorilla Tapes**, the Duvet Brothers **Blue Monday** for New Order, and more . . .

This is a WEAVE event in association with the Festival



THE RED SHOES

THE RED SHOES

Director: Michael Powell
UK 1948 136mins

The film, **The Red Shoes**, like the 'Ballet of The Red Shoes' contained within it, is based on the fairytale by Hans Christian Anderson: the tale of the girl who is punished for succumbing to the lure of the red shoes parallels the fatal attraction of the role for the dancer who creates it. Moira Shearer plays Vicky Page, a young woman whose only desire is to dance. Her dream is realised when she is accepted into the ballet company of the legendary Lermontov. But Lermontov's great plans to mould Vicky into the greatest dancer the world has ever seen, are foiled when she falls in love with the ambitious young composer, Julian Craster. The Red Shoes Ballet is created for Vicky and takes the Monte Carlo audience by storm, but like the girl in the ballet, Vicky cannot have ballet and the pleasures of life and love...

"It is a measure of the remarkable freedom that Powell and Pressburger enjoyed under the umbrella of Rank's Independent Producers group that they were allowed to go nearly 100 % over budget on **The Red Shoes** before showing Rank executives the cause of this extravagance...

"The Red Shoes was a daring production. To recreate the backstage life of a touring ballet company, Powell and Pressburger had first to *create* their own ballet company, which included such luminaries as Leonid Massine, a former associate of the legendary Diaghilev; Robert Helpmann who choreographed "The Red Shoes Ballet" for the film; and The Royal Ballet's rising young star Moira Shearer. For the first time, Powell maintains, a painter was given complete control over all aspects of a film's design. **The Red Shoes** is above all a work of creative collaboration between artists and technicians in many fields, on a scale rarely attempted in the cinema." Ian Christie.

The Red Shoes *is showing in association with the Birmingham Royal Ballet to celebrate their move to their new home at the Hippodrome and their inaugural season in Birmingham.*

REED: INSURGENT MEXICO

Director: Paul Leduc
Mexico 1971 106mins b/w

It is 1913 US journalist John Reed arrives in a turbulent Mexico. Paul Leduc's film is concerned with the events of the Mexican revolution as seen by Reed who sets out to report and finds himself involved. The film pivots on Reed's changing attitude to his own position in relation to the events he is witnessing.

Near the beginning of the film he is seen taking a photograph: 'I must have proof of what I write about', he explains to a onlooker. Towards the end of the film he tells fellow journalists as they discuss the possibility of North American intervention in Mexico that he no longer believes that journalists can be objective.

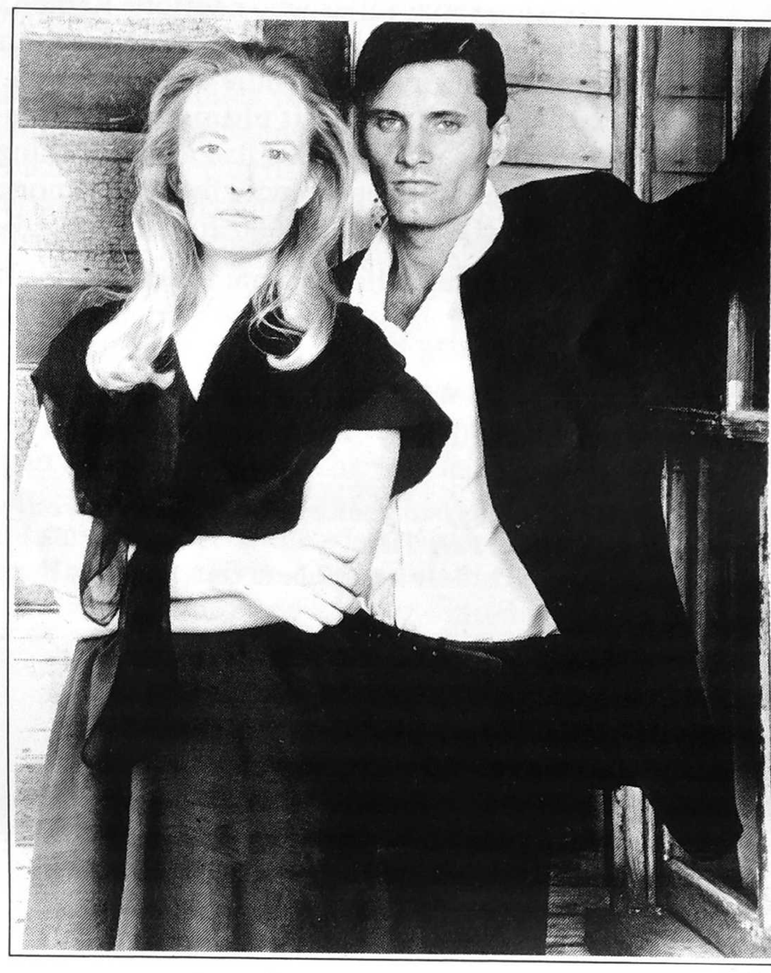
Leduc's use of black and white gives the film a documentary feel which complements the subject matter.

THE REFLECTING SKIN

Director: Philip Ridley
UK 1990 95mins

Set in an isolated mid-western prairie community in the 1950's, **The Reflecting Skin** depicts a harsh adult world of violence, pain and passion, seen through the eyes of eight year old Seth Dove. Seth attempts to understand the mysteries of sex, sin and death but his interpretation of seemingly irrational adult behaviour inevitably leads to tragedy.

On the surface, Seth Dove leads a normal childhood, growing up in the Idaho prairie farmlands in the 1950's. His father, Luke, runs a small garage while his stern mother, Ruth, keeps house, speaking often of her oldest son, Cameron, a soldier serving in the Pacific. Seth and his two young friends are mischievous and one of their antics introduces Seth to a woman he finds most mysterious - Dolphin Blue, who lives alone. When young Eben disappears and is found murdered, Seth's father Luke is under suspicion. Haunted by a sordid incident in his past, Luke douses himself with petrol and incinerates himself in front of his family.



Cameron Dove returns home and falls passionately in love with Dolphin Blue. Seth is jealous and becomes convinced that Dolphin is a vampire out to kill his brother. This notion grips his imagination and he pays little attention to the sinister black Cadillac seen cruising the area. Another young life is taken. By now, Seth has seen enough to know that the occupants of the Cadillac are responsible but he is obsessed by the idea that Dolphin is a killer and that he must save Cameron from her evil grasp.

Director and writer Philip Ridley: "I wanted to make **The Reflecting Skin** a cinematic experience. The journey the child makes - and the magical horrors he witnesses - gradually increase in significance until, by the end, Seth has become a child of our time, and his fears are the fears we all experience - fear of loneliness, fear of death, fear of nuclear holocaust, fear of sex, fear of the dark. The world it presents is stylised, operatic (both in look and language) and mythical: A dark haunting fairy story of barbaric beauty."

Writer, Philip Ridley, will be giving a Writers Talk at MAC during the Festival.

THE REFLECTING SKIN

Signature

Martyn Pick animation 13mins

A young VDU clerk works in a suffocatingly ugly and dirty modern London where he is terrorised by abusive beggars, a bullying boss and the boredom of his work.

REPOSSESSED

Director: Bob Logan
USA 1990 98mins

Linda Blair, whose Oscar-nominated performance in the 1973 box office smash **The Exorcist** shocked a generation of movie goers, returns to satirise the role that made her an international star at the age of twelve. This time, according to the now thirty year old actress, she has the last laugh by playing Nancy Aglet, and Nancy's devilish transformation, for fun. It was Linda Blair who insisted on Leslie Nielson being cast as the exorcist after seeing him in **Naked Gun.**

Nancy Aglet (Linda Blair) hasn't been feeling her cheerful self lately. Ever since she was zapped by an eerie force while innocently watching television one night, she has been spinning her head completely around, screaming weird epithets at her startled children and spitting up buckets of pea soup all over her husband. What's a girl to do? Nancy goes to see her gynaecologist. But when all of medical science cannot find anything wrong with her, she turns to the clergy for help. Eventually, famed exorcist Father Jedidiah Mayii (Nielson) is called out of retirement to handle the mysterious case - the same eccentric priest who banished an evil demon from Nancy's soul many years before. There's no doubt about it, just when Nancy thought she had found a little bit of heaven in the suburbs, she ran into one hell of a problem - she's been repossessed!

ROADKILL

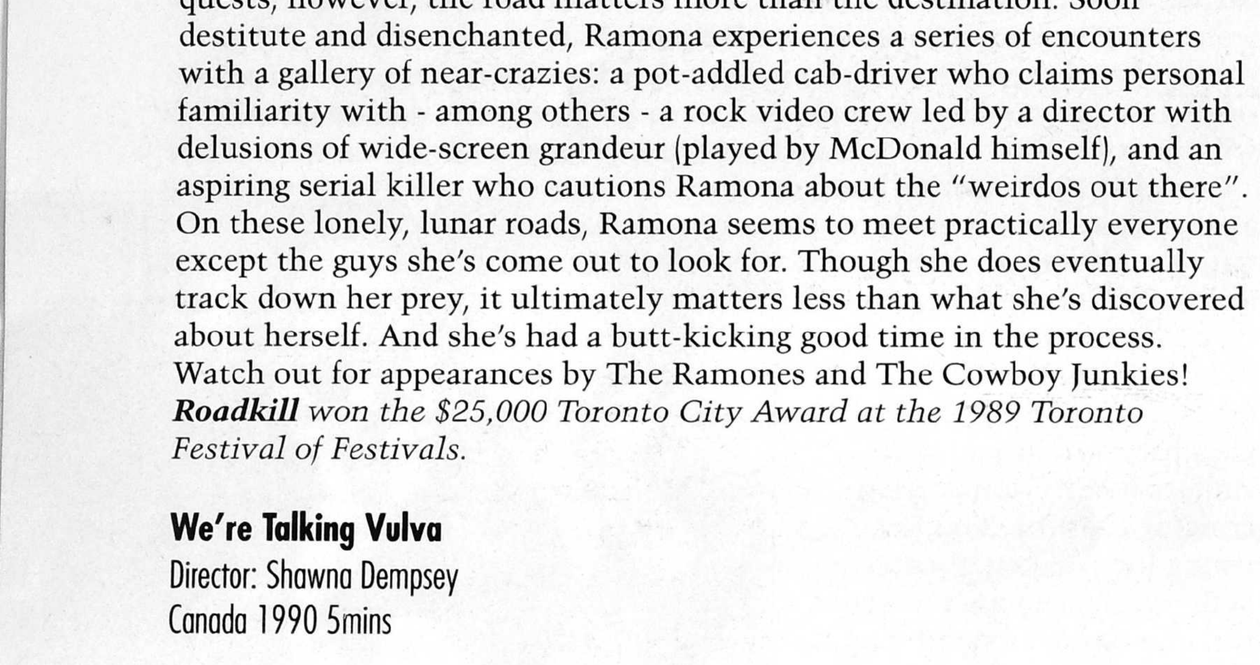
Director: Bruce McDonald
Canada 1989 80mins b/w

Here's something you don't see everyday: a rock and roll comedy set in Northern Ontario. An odyssey of spiritual discovery and loud music, Bruce McDonald's **Roadkill** may follow trails blazed by the maverick likes of Jim Jarmusch, Robert Frank and Wim Wenders, but the sensibility behind the wheel is unequivocally Canuck. The timid assistant to a venal Toronto rock promoter, Ramona (Valerie Buhagiar) inadvertently inherits one impossible mission indeed: on her boss's behalf, she is to travel to Sudbury to track down the band - called The Children of Paradise - that hasn't shown for four bookings in a row. As is customary with such quests, however, the road matters more than the destination. Soon destitute and disenchanted, Ramona experiences a series of encounters with a gallery of near-crazies: a pot-addled cab-driver who claims personal familiarity with - among others - a rock video crew led by a director with delusions of wide-screen grandeur (played by McDonald himself), and an aspiring serial killer who cautions Ramona about the "weirdos out there". On these lonely, lunar roads, Ramona seems to meet practically everyone except the guys she's come out to look for. Though she does eventually track down her prey, it ultimately matters less than what she's discovered about herself. And she's had a butt-kicking good time in the process. Watch out for appearances by The Ramones and The Cowboy Junkies!
***Roadkill** won the $25,000 Toronto City Award at the 1989 Toronto Festival of Festivals.*

We're Talking Vulva

Director: Shawna Dempsey
Canada 1990 5mins

Roadkill** is being screened as part of the Festival's **Focus on New Canadian Cinema: Part Two
Note: The feature will be accompanied by the short at the Triangle screening only.



SHADOW MAKERS

SHADOW MAKERS

Director: Roland Joffe
PRODUCER: TONY GARNETT RETRO
USA 1989 127mins

On August 6th, 1945, a fireball rose from the earth. It consumed an entire city of 100,000 people in seconds. The United States had dropped the atomic bomb on Hiroshima, Japan. Three days later, Nagasaki would meet the same fate. What could push a country to such extremes? What rationale existed? How can it make sense today? This is the story of **Shadow Makers**.

It was 1942. The world had been at war for three years, and the rumour at the Pentagon was Germany had begun work on the most destructive weapon ever imagined: the atomic bomb. The race was on, and General Leslie R. Groves (Paul Newman) was assigned the task of making sure that America would cross the finish line first. His plan was to assemble a collection of the finest scientific minds and bring them together in a remote desert town in New Mexico. There he would create a 'think tank', a living computer propelled by the enthusiasm of physicists convinced they were doing something good. He selected Berkeley professor Dr. J. Robert Oppenheimer (Dwight Schultz) to oversee the two billion dollar project, an endeavour with one objective: reach into the unknown of nuclear physics and pull out a solution to the end of the war. Regardless of the cost. Regardless of the consequence. In an area shadowed by secrecy stood two men, negative images of each other. Oppenheimer, the scientist, a believer in free thought, openness and inquiry. And Groves, the soldier, obsessed with the security of the nation, and the empowering secrets in Oppenheimer's mind.

It was this duel, this clash of ideals, that was the true chemistry behind the creation of the atomic bomb, a chemistry so powerful it would push an entire nation across a moral boundary and change the destiny of the entire world.

Shadow Makers** is showing as part of the Festival's **Tony Garnett Retrospective

SHOCK TO THE SYSTEM

Director: Jan Egleson
USA 1990 87mins.

In the fast-paced corporate world Graham Marshall (Michael Caine), an advertising executive, is a star. He has patiently awaited his reward - a top position in his company. He has managed to maintain a sense of humanity and humour despite the pressure of a nagging wife and mounting bills. When his long-awaited promotion is given to the younger, overly ambitious Bob Benham, Graham's dream of success is shattered. Enraged and frantic, Graham is harassed by a tramp on a subway platform and accidentally pushes him into the path of an oncoming train. He runs from the subway panicked, but is relieved when the police announce the death a suicide. With no repercussions from the death of the tramp, Graham realises that a few calculated 'misfortunes' could make his life a lot easier. This revelation is quickly followed by the death of his wife in a carefully arranged electrical accident. Now Graham finds that Bob Bentham, his new superior, is slowly draining him of his responsibilities and his dignity. It's just a matter of time and some planning before Bentham too suffers a fatal mishap.

Graham's triumph is now imminent, only two obstacles remain: the detective who is one step behind him at every turn; the second Stella, the object of Graham's new relationship. She begins to suspect that his increasingly erratic behaviour is more than just grief over the loss of his wife.

SIDEWALK STORIES

Director: Charles Lane
USA 1989 97mins b/w 3

In November 1988 on a desolate subway in the Bronx, Charles Lane had a fateful, late-night encounter with a homeless boxing fan. The idea for **Sidewalk Stories** was born that night. Just four months later, the Directors Fortnight invited the film to Cannes on the basis of a rough-cut screening. This silent, black and white film had its world premiere on May 18th 1989.

New York. Today. The financial hub of the world with homeless people sleeping everywhere. A city of dreams and magic where souls are squeezed dry and residents urinate on convenient walls. The most poignant humour often emerges from the direst circumstances. The story is deceptively simple. A sidewalk sketch artist who lives in an abandoned tenement rescues and 'adopts' a two year old toddler from the mean streets of Manhattan - streets on which Charlie Chaplin's Little Tramp would feel right at home. As the artist and the lost little girl avoid the authorities through a variety of adventures, misadventures, perils and pratfalls in playgrounds, shelters, bathtubs and horse-drawn carriages, their bond is sealed. At the same time, the ever-resourceful artist finds romance with a sweetheart his own age, if not his own class. Eventually that age-old question comes to the fore: will boy get girl? Either the child he cherishes and protects or the grown-up he desires? The bittersweet denouement avoids both sentimentality and hopelessness.

The images tell the story. Words would be redundant



SIDEWALK STORIES

Baobab

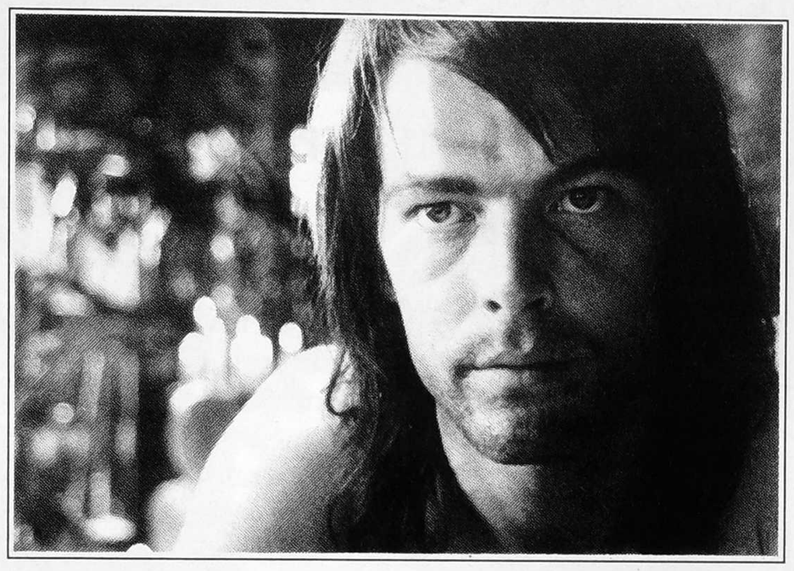
Director: Erik Hamilton Knight
USA 1989 9mins

Baobab, the giant 'upside-down' tree of Africa and India, branches out to family roots across racial barriers. Abstractly exploring the realities and misconceptions of a young man's multi-cultural heritage of Barbados and Norway, the film incorporates home movies, animation, black and white and colour footage shot on location in Kenya, East Africa and New York City.

Best Short Film Award- Caribbean Images Film Festival, Martinique.

SILENT SCREAM

Director: David Hayman
UK 1989 86mins



Silent Scream is based on the memories of Larry Winters. Animation sequences intersperse the dramatic sequences, some of which are flashbacks from the point of view of Larry's mother and others from the point of view of the protagonist himself. This forms a mosaic of his life, with all its ups and downs to its tragic end in Barlinnie Prison Special Unit in Glasgow. The film begins with Larry Winters' last night. The poem *The Silent Scream* which he wrote in prison and on which the film is based, represents the poetical summation of his life. We learn about his difficult childhood in Glasgow and the period of brief happiness in the Scottish Highlands where his parents lived at Carbisdale Castle for several years. He then moved to England where he joined a regiment of paratroopers; after a while he absents himself without leave, and heads for London

Larry Winters walks into a Soho bar and shoots the barman. It's not clear why he pulls the trigger. The result is a life sentence in one of Scotland's toughest prisons. As a ringleader in the bloody riots of the 1970's, Larry is drugged by the prison authorities. By 1972, he is an addict. David Hayman's film, based on a true story, begins as Larry is transferred to Barlinnie's Special Unit. The Unit was established in response to prison riots, dealing more humanely with prisoners. Larry is taken off drugs and encouraged to express his feelings through poetry and music. His work provides a doorway into the landscape of his imagination, linking happy memories of his childhood to the reality of his life in prison.

Iain Glen, was awarded Best Actor at the 1990 Berlin Film Festival.

SPONGERS

Director: Roland Joffe
PRODUCER: TONY GARNETT *RETRO*
UK 1978 105mins

"A crowded family living room, disturbed by the arrival of bailiffs. Cut to hoarding-size blow-ups of the Queen and the Duke of Edinburgh resting against a lorry. Superimpose boldly the title **The Spongers**. This is the start of Jim Allen's television film, produced by Tony Garnett and directed by Roland Joffe. The ironic title refers to Pauline and her family of four children (including a Downs Syndrome daughter subject to fits), deserted by her husband, forced to seek state support, and owing £ 262 in rent arrears. Set against the tinsel backcloth of Jubilee year, a time of high unemployment and public spending cuts, **The Spongers** is a glum parable of the 1970s welfare state, in which the legacy of its founding socialism appears to be bureaucracy concerned with balancing budgets. Stripped of humanity, the desiccated socialism of the pragmatist reigns. "There's only one way to be a socialist," the local councillor and chairman of the Social Services Committee bawls at the community worker pressing Pauline's case, "and that's to face real facts and figures."

Despite the inclusion of overt 'political' statements, Allen's script is consciously even-handed, at least in its treatment of the battery of welfare state officials as people rather than as mouthpieces.. The worried bailiff admits - to Pauline's disbelief - that he doesn't like doing his job when children are involved. When Pauline's father tells the social worker that she is 'useless', the despairing insult is balanced by our knowledge that, however well-intentioned, she is powerless in the face of the system and the exigencies of budget control; and her superior has already told her that she is too emotionally involved in the case. There are no villains in this piece, only people without the power - or the guts - to intervene. "Paul Madden. *Sight and Sound*

Spongers** is showing as part of the Festival's **Tony Garnett Retrospective

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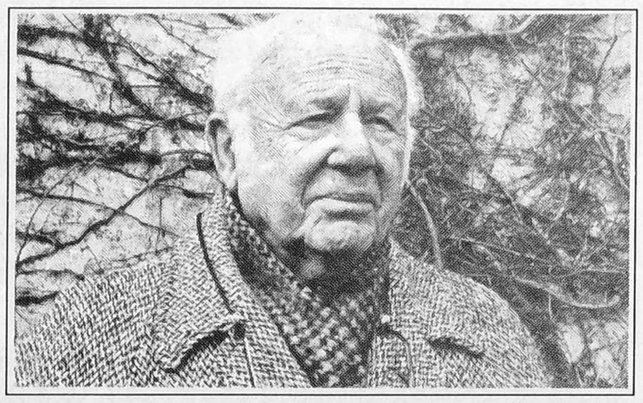
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STRAND - UNDER THE DARK CLOTH

Director: John Walker
Canada 1989 81mins.



STRAND - UNDER THE DARK CLOTH

Although his influence on the history of photography has been nothing short of profound, Paul Strand (1890 - 1976) remains a curiously shrouded, distant, unfathomable figure. And a persistently paradoxical one: while not nearly as well known as he should be, he's probably better known than he ever wished to be. John Walker's film successfully redresses both major shortcomings of the artist's impressive career: not only does it pull this complex character into sharper focus, it stands to help restore Strand to the place in the history of twentieth century image-making he deserves. Deeply influenced by Strand's work, Walker's portrait reflects all the qualities the film-maker finds so valuable in the artist: spontaneity, commitment, sympathy and passion. Following the tracks of Strand's long, peripatetic life as it meanders from New York and Mexico to the Gaspe and France, and as it intersects with personalities as vivid and influential as mentor Alfred Stieglitz, Georgia O'Keeffe, Milton Brown, Fred Zinneman, Leo Hurwitz and Virginia Stevens, **Strand - Under the Dark Cloth** takes us on a journey that is as spiritual and psychological as it is physical and historical. As its title suggests, the film manages to find the man behind the lens, to lift the cloak which conceals the artist.

Shaggie

Director: Janis Cole
Canada 1990 5mins

Strand - Under the Dark Cloth *is being screened as part of the Festival's* ***Focus on New Canadian Cinema: Part Two***
Note: The feature will be accompanied by the short at the Triangle screening only

STRANGERS IN A STRANGE LAND: THE ADVENTURES OF A CANADIAN FILM CREW IN CHINA

Director: Bob McKeown
Canada 1988 83mins

Bethune: The Making of a Hero has finally been released and is the most controversial Canadian feature film ever.

Strangers in a Strange Land is a feature-length documentary which tells the story of the **Bethune** project from its beginning in Hollywood in 1942 to production in China almost half a century later. No movie has ever taken longer to be made; no shoot has ever faced such intrigue.

The story actually began in 1938 when brilliant Canadian surgeon Norman Bethune arrived in China. He had gone to serve as medical adviser to Mao's Eighth Route Army in their war against the invading Japanese. In less than two years Norman Bethune died there and became a hero to one quarter of the human race.

In 1987 a movie crew from Canada arrived in Beijing to recreate the Bethune story. The film was the focal point of a new cultural treaty between the Canadian government and the People's Republic and for many of those involved it was a dream come true.
On April 15th filming began...

Bethune: The Making of a Hero is the 1990 Festival's Opening Film.

Escapades of the One Particular Mr. Noodle

Director: Sook-Yin Lee
Canada 1990 5mins

Strangers in a Strange Land *is being screened as part of the Festival's* ***Focus on New Canadian Cinema: Part Two***

SUPPORTING ROLES (PAPLES SECUNDARIOS)

Director: Orlando Rojas
Cuba 1989 117mins.

Torn by the frustration resulting from a career and a life that blame each other, Mirtha decides to leave the theatre, precisely at the time when Alejandro, a guest director, arrives to stage the forthcoming play: a renowned love tragedy taking place in a Havana brothel at the beginning of the century. He promises her a leading role and thus dissuades her from resigning.



TALES FROM THE GIMLI HOSPITAL

TALES FROM THE GIMLI HOSPITAL

Director: Guy Maddin
Canada 1988 72mins

At a hospital in the small Canadian town of Gimli, an elderly woman tells a legendary story to her grandchildren as they wait for their mother to die. She tells of two men, Gunnar and Einar, affected by the dreaded pestilence at the turn of the century. Both men share the same hospital room and Gunnar tells Einar a dark secret about how he killed his his beautiful bride Snjofridur, by passing her the deadly plague during their courtship. Einar has a tale to tell about Gunnar's wife too. But his shocking story will unite them in grief and eventually make them sworn enemies.

Snapped up by New York distributor Ben Barenholtz, reputed to be responsible for putting David Lynch's career on the road, **Gimli** acquired cult move status from its extended run in the midnight slot at New York's Quad theatre. In fact, it was responsible for Barenholtz's revival of the midnight movie - and this is the man who brought the midnight audience Jodorowsky's **El Topo**, John Waters's **Pink Flamingos** and David Lynch's **Eraserhead.**

The Dead Father

Director: Guy Maddin
Canada 1985 25mins.

The survivors of a dead loved one often feel deserted. They feel the dearly departed has not just died, but actually committed an act of infidelity. The movie makes literally true this feeling. The dead father has gone to live with another family, leaving a widow and surviving son and daughter to cope with their feelings. In a final crisis the son eats his father.

Tales from the Gimli Hospital *and* ***The Dead Father*** *are being screened as part of the Festival's* ***Focus on New Canadian Cinema: Part Two***

TARKARI AND COKE

UK 1990 18mins. Tape.

Tarkari and Coke looks at 'Indians' within the apartheid structure of South Africa. It examines the the changing identity of Indian South Africans as the younger generation increasingly identifies with a larger Black struggle for equality, outside their own communities which are ghettoised.

TILAI

Director: Idrissa Oudreaggo
Burkina Faso 1990 100mins



TILAI

In Burkina Faso the concept of honour is essential in the structure of traditional societies. It rules over any notion of family.

Saga comes back to his village after spending two years away from home. Many things have changed. Nogma, his fiancee, is now his father's second wife. Saga and Nogma are still in love, meet again and make love. For the village, it's incest. Saga must die. Kougri is appointed to kill him. He doesn't want to do it, he cannot do it, Saga is his brother. So he lets him escape. Saga is dead for all the villagers.

From Cannes Film Festival Award winning director of ***Yaaba***

The Painters Nephew (Le Neveu du Peintre)

Director: Mustapha Dao
Burkina Faso 1988 29mins.

The hare, the hyena and the imp are little masked characters living in a magical world recounted by Ali's grandmother. Ali is an eleven-year-old living in a village in Burkina Faso. As a reward for his good school results, Ali gets to take a trip to the big city.



THE TIME OF GYPSIES

THE TIME OF GYPSIES

Director: Emir Kusturica
Yugoslavia 1989 142mins

Time of the Gypsies deals with the life of one community of Gypsies in a small Yugoslavian village. The story centres on Perhan (Davor Dujmovic), the bastard teenage son of a Gypsy mother who has been raised by his grandmother Baba. She is a healer with great mystical power and a high moral standard, both of which she has passed on to her grandson. Perhan lives with grandmother, his youngest sister Daca, handicapped by a crippled leg, and his indolent uncle Merdzan, who spends most of his time and what little money he has drinking, gambling and chasing women. Perhan falls in love with Azra, whose mother will not allow them to marry.

Grandmother's strong moral influence is undermined by the community's richest - and, therefore, most dishonest - Gypsy, Ahmed (Bora Todorovic). He cleans out uncle Merdzan in a card game. When grandmother refuses to pay his gambling debt, Merdzan destroys the family home in a violent and highly bizarre manner. Ahmed's child falls seriously ill and is saved only by Grandmother's healing magic. As thanks, Ahmed offers to underwrite an operation to straighten Daca's leg. He convinces the grandmother to let him take Daca to a hospital in Ljubljana and Perhan goes along to keep her company. Ahmed checks Daca into hospital and continues to Italy with Perhan, whom he trains in the Gypsy 'arts' of thievery, begging, pimping and baby-selling. Although Perhan has money rolling in for the first time, he grows increasingly uncomfortable with Ahmed's devious tactics. Perhan's only escape is through a series of surreal visions dealing with his fantasies for the future. This is a future to include reunion with his love, Azra, revelations about his sister Daca and a more tangled involvement with Ahmed...



TO SLEEP WITH ANGER

TO SLEEP WITH ANGER

Director: Charles Burnett
USA 1990 110mins

To Sleep With Anger is a moving drama which centres on the disruption one man brings into the lives of a divided black family in Los Angeles. Retired Gideon still clutches his Southern ways close to his heart and along with his wife Suzie, lives a life of hard work and spiritual belief. Gideon has tried to pass his customs and beliefs on to his sons; Junior embraces his father's world whilst Babe Brother rejects it. The family is already on the verge of collapse when Harry, played by Danny Glover, unexpectedly appears, bringing with him old-time superstitions and mystical tales from the Deep South. The appearance of Harry divides the family further and the longer he stays in their house the more ferociously they quarrel, until their father, Gideon, falls seriously ill and brother is pitted violently against brother.

A note by the director: "I like to think that each film I make reflects my concerns and that the themes that I choose are socially relevant. I would hope that as the film draws to an end , the audience would have identified with the characters and vicariously experienced the fears and joys of common people who find themselves suddenly in extraordinary circumstances in which the dramatization of this unique experience not only brings out the best in one but also hints at what is important in life.

Another reason I wanted to make **To Sleep With Anger** is that it allowed me to superimpose elements of an oral tradition, southern folklore that has been lost to generations, on what appears to be a dramatic situation of today. The title **To Sleep With Anger** comes from the saying 'Never go to bed angry'. The people in this film have lived with their frustrations not just a night, but for years."

TONGUES UNTIED

Director Marlon Riggs
USA 1990 58mins

Tongues Untied pitches personal testimony, poetry, rap, drama and wit against the homophobia and racism that divide Black gay men. It's the story of the film-maker and of others who've endured intolerance and hatred. Some of the tales are bleak: the man refused entry to a gay bar because of his colour: the college student left bleeding on a sidewalk after a fag-bashing: the transvestite walking down a cold Oakland street.

Tongues Untied also gives us a shot of the rich flavour of the Black gay male experience. We are introduced to the languages of the "snap diva" and the Vogue dancer. We are invited to the rites of the brotherhood in smoky club and militant protest marches.

A collaboration between Emmy Award winning director Marlon Riggs and Black gay poet Essex Hemphill.

Winner of the Teddy Bear, Berlin Film Festival 1990

TV ONTARIO : 20 YEARS ON THE AIR

The Toronto-based Canadian public broadcasting company **TV Ontario** is celebrating twenty years on the air in 1990. As part of the Festival's **Focus on New Canadian Cinema: Part Two**, an example of **TV O**'s programming will be screened.

Saying Goodbye: Thunder in my Head

31.39mins

Thunder in my Head documents a single night in the life of a newly-bereaved widow. Becky (Jennifer Dale) confronts each of the moments leading up to the death of her husband Adam (Joseph Zeigler), his funeral and burial.

The Acme School of Stuff: 7: The Toilet

24mins

A humorous documentary on the social and technical history of the toilet as we know it.

*The **TV Ontario** Programme is showing as part of the Festival's **Focus on New Canadian Cinema: Part Two***

UNBIDDEN VOICES

Director: Prajna Paramita Parasher
USA 1989 32mins. Tape

A essay which explores the social being of women in Indian culture and the dilemma of their position: as sustainers of Indian culture on the one hand, and as home-makers and non-wage earners on the other.

"**Unbidden Voices** is an experimental documentary about an Indian kitchen worker on Chicago's Devon Street.The video is about the various roles a woman plays, as a daughter, wife, mother and widow, centring on labor, self and value." *Prajna Paramita Parsher*

"**Unbidden Voices**—a creative testimony from female kitchen worker at an Indian fast food restaurant in Chicago" *Gayatri Chakravorty Spivak*

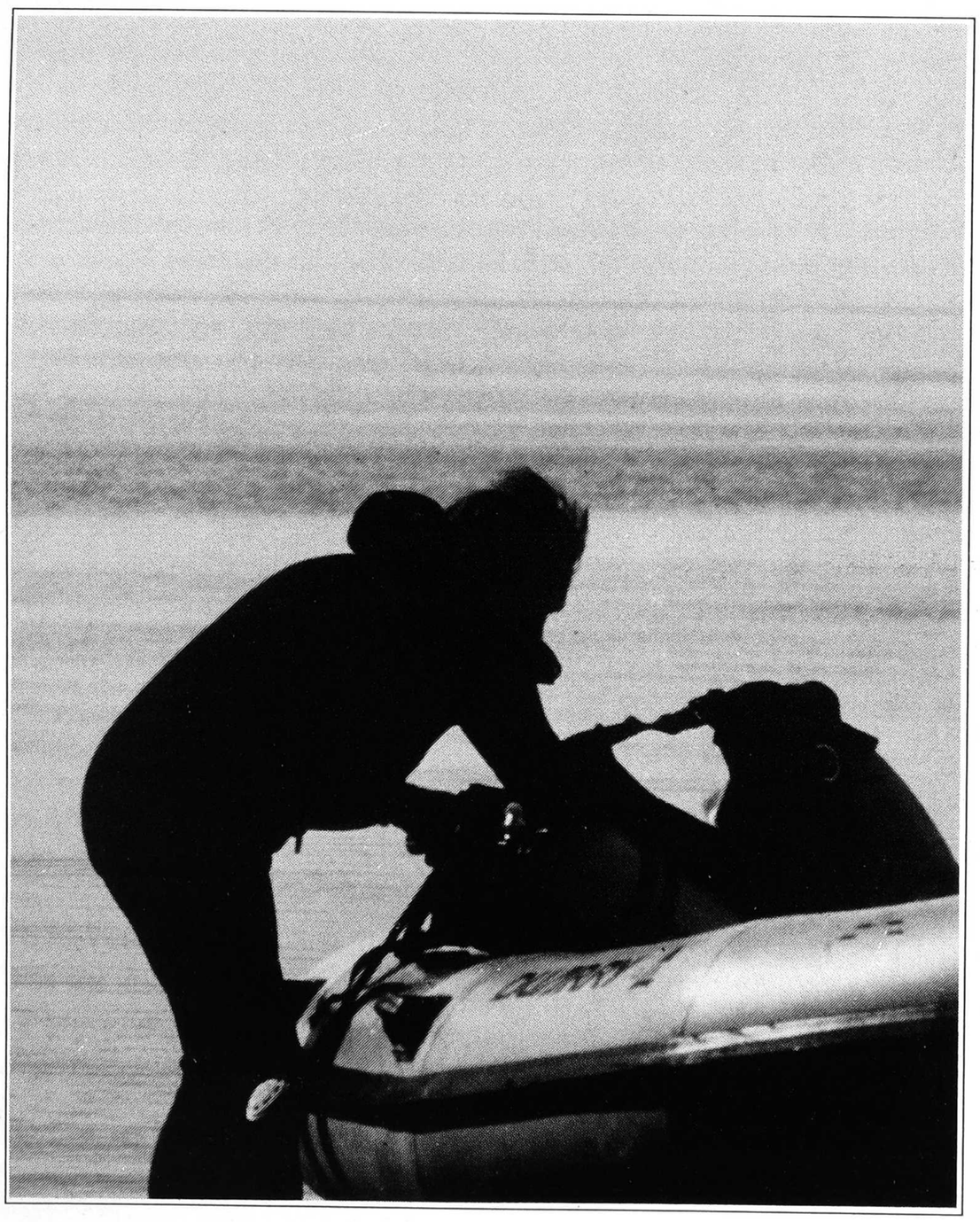
WARSAW BRIDGE (PONT DE VARSOVIA)

Director: Pere Potabella
Spain 1989 90mins.

A woman professor, a writer, and an orchestra conductor - three characters - attend a grand literary cocktail party. The writer has just won the prize for his novel **Warsaw Bridge**. The winner answers the journalist's questions one after the other, but he is unable to come up with a synthesis of the plot of the book. They will simply have to read it. Credits for **Warsaw Bridge** appear on the screen. In a burned forest the body of the orchestra conductor wearing underwater diving gear is found. The action of the film now takes place in the period of time preceding this unusual ending, a period of time that reveals the relationship between the professor and the orchestra conductor, the recollections of his daughter, and the orchestra conductor's past, symbolises by the urban landscape of Berlin with the Warsaw Bridge in the background.

The different degrees of tension between the lives and work of the three principle characters provokes an argument. Chance - an unforeseeable accident - interrupts the story.

Warsaw Bridge** is showing as part of the Festival's season of **Catalan Cinema



WARSAW BRIDGE



WELCOME TO CANADA

Director: John N. Smith
Canada 1989 89mins.

If there's a distinction to the work of John N. Smith (and there is), it lies in his skill at laying bare the human side of otherwise abstract issues. Thus, **Sitting in Limbo** - Smith's study of black teenagers in Montreal - concentrated on one young woman's struggle for economic and emotional independence, and **Train of Dreams** addressed lower-class violence through a vividly chilling sketch of an adolescent punk torn with rage and frustration. **Welcome to Canada**, Smith's remarkable feature, hones this skill to an even finer point. Inspired by the 1987 incident in which a boatload of Sri Lankan Tamils were found and rescued by Newfoundland fishermen (resulting in a shockingly reactionary backlash), **Welcome to Canada** eschews the Byzantine details of immigration policy for the vastly more absorbing matter of the meeting and mingling of cultures. Much of the film is taken up by the tentative, touching and frequently comic exchanges between the Tamils (who think they've been dropped somewhere near Montreal) and the Newfoundlanders (who think that Ceylon is the name of a tea). As the clock ticks away and the emissaries of police and government make their way to the remote village where the refugees have landed, we can't help but be reminded of the uncertainty of these people's future, and of the questionable integrity of Canada's multicultural dream.

WELCOME TO CANADA

Too Tough

Director: Marie Annharte Baker
Canada 1990 5mins

Welcome to Canada** is being screened as part of the Festival's **Focus on New Canadian Cinema: Part Two
Note: The feature will be accompanied by the short at the Triangle screening only

WOLVES OF WILLOUGHBY CHASE

Director: Stuart Orme
UK 1989 93mins

In the imaginary reign of King James III, some time in the last century, the ravenous wolves which have over-run England surround Willoughby Chase, home of young Bonnie and her loving parents. But an even more dangerous predator lurks in the wintry darkness. When Lord and Lady Willoughby are obliged to travel overseas, Bonnie and her timid cousin Sylvia are left in the care of Slightcarp, their sinister new governess. A chill wind of change whistles through Willoughby. With the help of Grimshaw, her avaricious accomplice, Slightcarp hatches an evil plot to make the wealth of the Willoughby's her own. As her reign of terror takes hold, the once warm, comfortable home becomes a cold, loveless prison for Bonnie and Sylvia; meanwhile the wolves draw even closer.

*A Children's Morning Movie, presented in association with **The Post and Mail**, on the theme **Book to Film.** The story was written by Joan Aiken*

WOMEN IN TROPICAL PLACES

Director: Penny Woolcock
UK 1989 90mins

Celia (Alison Doody), an Argentinian expatriate, arrives in Newcastle to marry fiance George. Instead of meeting her at the airport, George sends his chauffeur who lodges her with local stand-up comedienne Scarlet (Scarlet O'Hara) and her eccentric daughter Charmaine (Huffty Reah) in their exotic flat at a Tynemouth hotel. As she waits for news from George, Celia becomes drawn into the weird and wonderful world which Scarlet and Charmaine inhabit - seeing a vast array of Newcastle life. Through her new acquaintances, Celia becomes suspicious of George's sincerity and it soon becomes apparent that George has a mafioso type reputation...

Women in Tropical Places was made for only £650,000, a first-time feature for both director Penny Woolcock and producer Fizzy Oppe. Woolcock's acclaimed earlier short film, **When the Dog Bites**, documented the result of economic decline in Consett after the closure of the steel works. Woolcock's fascination for the world of stand-up comedians and drag acts is evident in this film too, with its Fellini-esque cast and flats disguised as fish-tanks...

EVENTS BY DATE

Museum and Art Gallery
School Activities Room
Saturday 22nd September 12.00 - 2.00pm

PHOTOGRAPHY IN FILM

Moving Stills 50mins

Ten five minute films, each a self-contained photo essay by documentary photographers living in Britain.

Picturing Derry 52mins: Dave Fox and Sylvia Stevens

Issues surrounding photography and the city of Derry.

*A **Museum and Art Gallery** event in association with the Festival.*

MAC Theatre
Saturday September 22nd 2.30pm

OPENING SHOTS: A FORUM FOR NEW DIRECTORS

This Forum on openings for new directors brings together the refreshing initiatives now set up in the UK to introduce new faces and voices into the UK film and television industry.

Speakers will include:
Ben Gibson and Kate Ogburn (*BFI Production: New Directors*), Deborah Burton (*First Film Foundation*), Rodney Wilson (*Arts Council of Great Britain*), Helen Doherty (*Low Budget Production Fund for the West Midlands*), Alan Fountain (*Commissioning Editor for Independent Film and Video, Channel Four Television*), Steve Brookes (*British Film Institute Regional Projects Fund*)

The **BFI New Directors scheme** is now in its third year of production and has become an important means of finding new film makers. The first year's productions were described in *Time Out* as
" . . . as joyous an affirmation of cinema as you will see about London."
New Directors films are 16 mm, video or 8 mm on budgets of £ 25,000 or under; they are dramas, documentaries, film essays, semi-abstract films - innovatory, engaging, challenging, off-beat.

The Arts Council Black Arts Video Project is now in its second year of commissioning video makers whose tapes will help establish better documentaries of black arts and to develop a black video aesthetic.

The First Film Foundation is sponsored by Tyne Tees Television and Ffilm Cymru and has been set up specifically to help new writers and new directors through the critical stage of development of feature films.

The Low Budget Production Fund for the West Midlands is an initiative which links training and production. New directors are among the wide range of people who will benefit from this new fund established by West Midlands Arts and Birmingham City Council in partnership with Channel Four.

BFI New Directors films **Salvation Guaranteed** and **Zygosis** will be screened.

Salvation Guaranteed

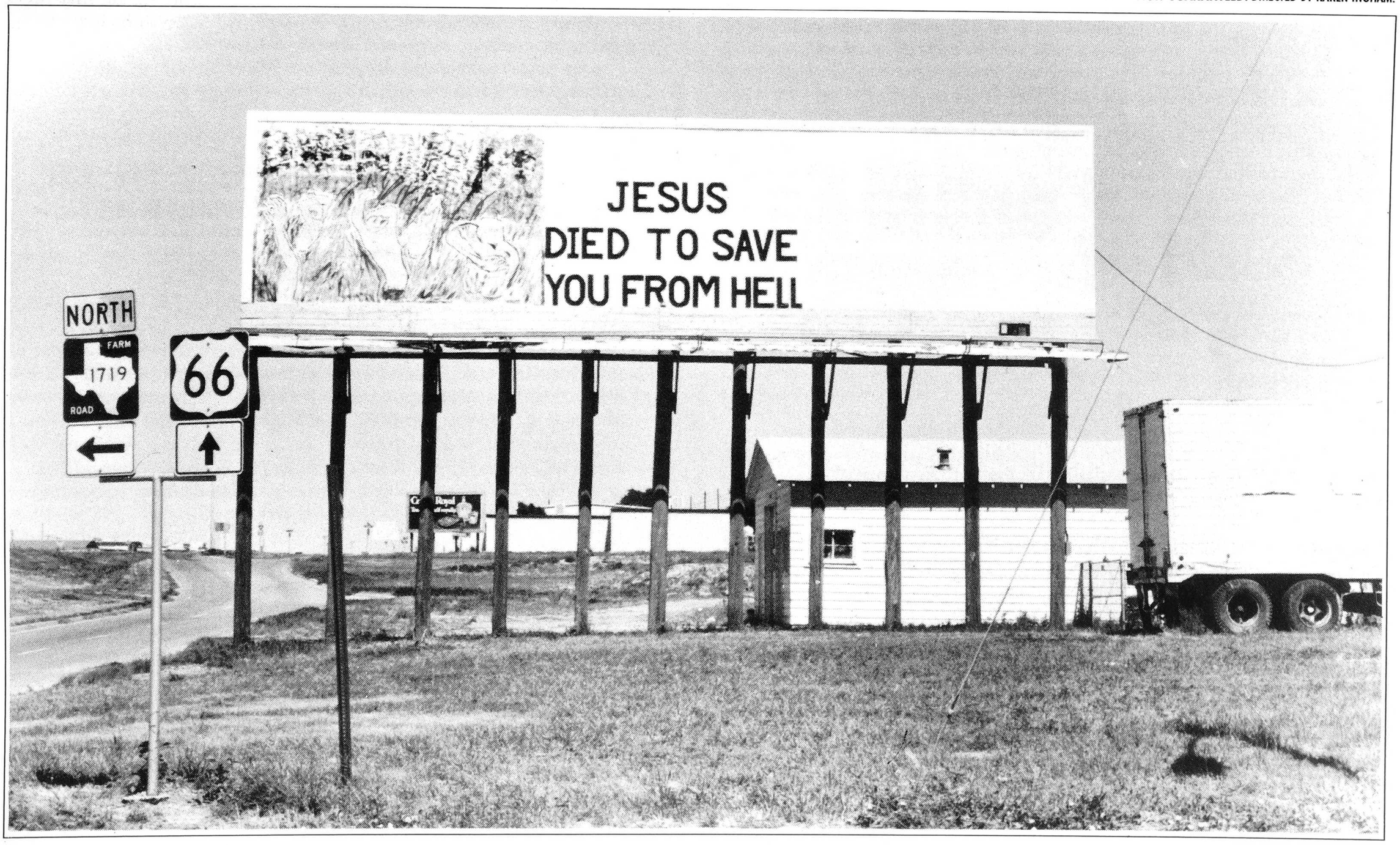
Karen Ingham 21mins b/w
An evangelical road movie - cum - melodrama with the video vicars planning the route.

Zygosis

Gavin Hodge 25mins colour
A documentary which uses computer animation to explore the cultural impact of political photo-montage through the work of John Heartfield. Witty and provocative work from one of the collaborators on the scratch video **Death Valley Days.**

The **Opening Shots Forum** is a must for directors, producers, film and video makers, who are interested to hear about how the UK's film and television industry is to be refreshed.

SALVATION GUARANTEED. DIRECTED BY KAREN INGHAM.



Triangle Cinema
Saturday September 22nd 2.30pm
CINEMA IN THE 1990s: A COMEX EVENT

This seminar co-ordinated by COMEX (Consortium of Media Exhibitors) will debate future developments in cinema exhibition throughout the next ten years.

Speakers from the British Film Institute, Nottingham Media Centre, Showcase Cinemas and others will discuss their ideas and plans for the future. Questions around media centres, "arthouse cinemas" and multiplexes will all be raised and this is a unique opportunity for professionals and the general cinema-going public to get together to talk about the future of big screen entertainment and culture.

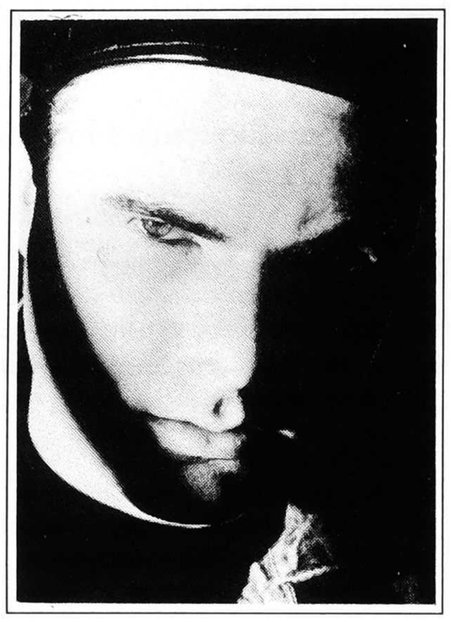
Free entry to COMEX members.

MAC Hexagon
Sunday September 23rd 2.30pm
DOING THE RACIST THING!

This event presents a view of how black people have been portrayed by Hollywood, using clips from **Birth of a Nation, A Piece of the Night, Do The Right Thing**, and many others.

*A **Vokani Black and Third World Film Circuit** event.*

MAC Theatre
Sunday September 23rd 7.00pm
WRITERS TALK: PHILIP RIDLEY



PHILIP RIDLEY

Philip Ridley was born twenty-nine years ago in the East End of London. He studied painting at St. Martin's School of Art for four years, and for many, his controversial drawing, *The Blackbird*, was the highlight of the 1981 New Contemporaries exhibition at the ICA in London. What has been called Ridley's 'compulsive energy' and 'relentless search' lead him into writing. He has written a novella, **Crocodilia**, and a collection of short stories **Flamingoes in Orbit**. His involvement with cinema began with the short film **Visiting Mr. Beak**, and **The Universe of Dermot Finn,** both of which he wrote and directed. His first full-length novel was **In the Eyes of Mr. Fury**. He recently wrote the screenplay for **The Krays** and wrote and directed the feature film **The Reflecting Skin.**

Writer, and now film director, Philip Ridley will be in conversation with film writer Nigel Floyd.

With the support of Stonewall Productions Limited and Penguin Books

MAC Theatre
Monday September 24th 11.00 a.m.
CENTRE FOCUS: YOUTH ARTS AND MEDIA

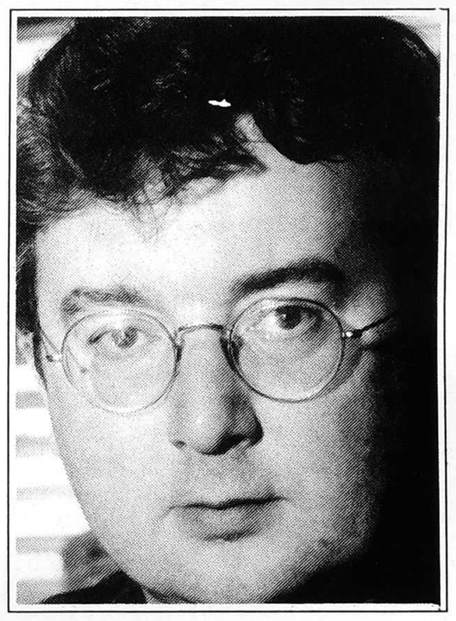
This year's **Centre Focus** event highlights youth: what is being made by, or about, young people in this region; what are the working practices of independent or community groups working with the young; what are the policies of the community access centres with a special remit for the youth market? What do the young people who have been involved with these projects think about them? How are their issues handled by community groups and independent producers?

Morning session: Tapes by or about young people.
It's What I Want (*Girlzone Productions*)
Get Things Done (*Pentabus*)
Out of Sight (*Second Sight*)
Dub Poetry (*Coventry*)
Channel 99 (*The Lighthouse Media Centre's childrens animation workshop*)
Ram TV & **A Roof over my Head** (*Handsworth Viewpoint*)
Also, tapes from DHSS, Crash, Studio 9 and Jubilee.

Afternoon session: an open forum discussion - an attempt to look at the issues of good practice and good philosophy, a discussion about working methods, codes of practice, involvement or exploitation, liberation or stereotyping?

MAC Theatre
Monday September 24th 7.00pm
WRITERS TALK: MICHAEL EATON WITH DAVID EDGAR

After an early academic career, Michael Eaton began, in the early 80s, to make low-budget films in the East Midlands, including **Darkest England** which was commissioned by Channel Four. While holding the post of Film Maker in Residence at Adelaide Film Workshop in Australia, he decided to concentrate solely on writing for the screen. On his return to the UK in 1987, he wrote **Fellow Traveller**, a script about a black-listed screenwriter in exile in Britain during the McCarthy witch-hunts. This was filmed as a USA/UK co-production, starring Daniel J.Travanti, Ron Silver and Imogen Stubbs. Since then he has written the drama-documentary **Shoot to Kill**, a controversial four-hour programme about the RUC killings in Armagh and the Stalker enquiry which examined them. He is currently working on two dramas, one for Zenith Films and one for the BBC. One of these projects **Flight Terminal** is based on the Lockerbie air disaster.



MICHAEL EATON

Michael Eaton** will be in conversation with playwright and television dramatist **David Edgar.

With the support of Stonewall Productions Limited and Penguin Books

Wragge and Co. - Ingleby House
Tuesday September 25th 12.30 - 2.00pm
MEDIA BUSINESS SEMINAR
SEMINAR ONE: THE BROADCASTING BILL AND THE ISSUE OF RIGHTS OWNERSHIP FOR THE INDEPENDENT PRODUCER.

A new initiative in the Festival this year is a series of **Media Business Seminars** which are presented in association with Wragge and Co., solicitors. Prompted by the growing awareness of the potential for Birmingham of the media industries (employment, image, quality of life, creative enterprise) and of the need to have a Birmingham perspective on current issues, this series of lunchtime seminars in the heart of the Birmingham business quarter is designed for production companies, the independent media producer, new media enterprise initiatives and for financial and legal institutions with an interest or expertise in the media.

Each seminar will be lead by a guest speaker with specialist knowledge of the topic.

The **Media Business Seminars** will take place in **Wragge and Co.**'s Conference Room at Ingleby House, 11 - 14 Cannon Street.

With the support of Wragge & Co

Ikon Gallery
Tuesday September 25th September 6.30pm
NEW FORMS OF TELEVISION

Artists Rose Garrard and David Mach in conversation with Anna Ridley (independent producer) and Jane Rigby of *Fields and Frames*.

*This is an **Ikon Gallery** initiative*

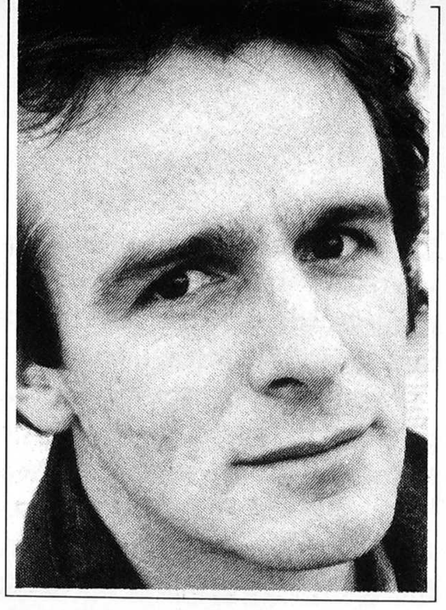
Central Television
Broad Street entrance.
Tuesday September 25th September 7.00pm
FROM THE END OF THE COLD WAR TO THE GULF: WHAT ROLE FOR THE TELEVISION FOREIGN CORRESPONDENT IN THE FAST-CHANGING WORLD ORDER?
NIK GOWING: DIPLOMATIC EDITOR, CHANNEL FOUR NEWS

In his present position as Diplomatic Editor for Channel Four News, Nik Gowing has witnessed and reported on the Soviet withdrawal from Afghanistan; Tiananmen Square, China; Hong Kong; from the revolutions in Poland, East Germany, Czechoslovakia; was in Warsaw when Solidarity toppled the Communist government; in Berlin from September to November and was on the Berlin Wall the night it 'fell'; and in Prague as the communists tried to cling to power during the 'Velvet Revolution', then when Dubcek and Havel were victorious in Wenceslas Square. Nik Gowing and the ITN crews enabled viewers to share those unimaginable moments at the victorious end of the Cold War.

On 2nd August, President Saddam Hussain of Iraq sent Iraqi troops into Kuwait and the world was thrown into a new crisis. The coverage of this situation was to be very different for Western news crews. At this event, Nik Gowing considers how television is coming to terms with the new realities of reporting both peace and war for television viewers in the 1990s.

*A **Royal Television Society** event in association with the Festival.*

MAC Theatre
Tuesday September 25th 7.00pm
WRITERS TALK: JOHN COLLEE



JOHN COLLEE

John Collee wrote the script for the film **Paper Mask**, which he adapted from his own novel. He has also written the novels **Kingsley's Touch** and the forthcoming **The Rig**. He has also written for BBC TV's **Bergerac.** Born into a family of medics, John Collee studied medicine and History of Art at Edinburgh University before taking house jobs in Cambridge and Bath. While in Edinburgh with a show he'd co-written, John was offered a job writing comedy sketches for Radio 4 and combined this with doing locums in hospitals in and around London. "The idea for the **Paper Mask** story of a bogus doctor came about when I was doing these locum jobs" John Collee says. "Quite outside the medical aspect of **Paper Mask**, which is a fairly universal theme, there's another common chord struck I hope. That's about how people have such high expectations of how much glamour and responsibility and adventure their lives will contain and how reality never lives up to the dream."

With the support of Stonewall Productions Limited and Penguin Books

Peat House
Wednesday September 26th 11.00 a.m.
THE INDEPENDENT PRODUCER FORUM: SPONSORSHIP AND PROGRAMME MAKING - AN ALTERNATIVE SOURCE OF FINANCE

The Festival's **Independent Producer Forum** turns its attention in 1990 to sponsorship and sponsored programmes. This is a topic which has far-reaching implications for independent producers, broadcasters, advertisers and, of course, the regulatory bodies. When broadcasting began in the UK, sponsored programmes were banned; of late, sponsorship has been looked upon as an alternative source of finance, a possible solution to funding problems. Currently, the guidelines of the Independent Broadcasting Authority allow for sponsorship in three programme areas: weather reports, arts reviews and instructional programmes. However, within the next year, the new Independent Television Commission (adopting a lighter touch than the IBA) is anticipated to introduce new guidelines for sponsorship which will open up the whole range of programme areas, with the exception of news and current affairs. So far, it has been weather and sports which have proved popular with sponsors (notably large corporate organisations like Powergen, National Power, Barclays) as their audiences are very large and the objective for the sponsor is to enhance a public profile.

The only arts review programme currently sponsored is Mentorn's **First Night** for Central Television, with the brewing company, Ansells, providing the sponsorship. London Weekend Television's arts flagship programme, **The South Bank Show,** was given a £ 1 million tag for potential sponsors, but so far no takers. However, putting a price tag on sponsorship opportunities (the weather, environment programmes, childrens' series, soccer programmes etc.), is now *de rigeur* for the commercial network.

With the regulatory framework going through changes on the issue of sponsorship and sponsored programmes, what are the benefits and dangers of increasing sponsorship? What does sponsorship offer broadcasters? What will be the effects for independent producers? How far can a sponsored programme go before the editorial content is compromised? Will sponsorship of programmes take money out of the pool for other programmes, or will some of the new money find its way into new programme-making? Will it only be popular programmes which will attract sponsorship revenue? How will audiences react if sponsorship is seen to influence the content of programmes? What is the view of advertisers in this development? Is sponsorship, P.R., community involvement, marketing or an extension of branding? And how different are the approaches of the BBC, ITV network and Channel Four on this matter?

The Independent Producer Forum will be looking at these questions of sponsorship and sponsored programmes in some detail, with speakers from the BBC, IBA, independent production sector, ITV and the advertising sector.

In association with KPMG Peat Marwick McLintock *accountants and business advisors*

MAC Theatre
Wednesday September 26th 7.00pm
WOMEN IN FILM REEL TALKS: ZELDA BARRON

Women in Film, a new organisation for professional women in the film industry was launched in June of this year to represent the interests of women working in the UK in the way that women are represented in the US. Each month, **Women in Film** will be presenting a **Reel Talk**, intended to give women an opportunity to discuss their areas of expertise as well as presenting networking opportunities. **Women in Film**, as part of their regional commitment will be staging this **Reel Talk** in Birminghan as part of the Festival.

Zelda Barron will be talking about her career in the British and American film industries. Her career in British cinema dates back to 1966 and the Karel Reisz-directed film **Morgan: A Suitable Case for Treatment.** Since then, she has worked in the capacity of Director's Assistant, Production Supervisor, Script Supervisor, Production Manager, Co-Producer, Writer and Director on such films as **Isadora** (1967), **If ...** (1968), **O Lucky Man** (1972), **Yanks** (1979), **Coalminer's Daughter** (1979), **Reds** (1979-81), **Yentl** (1982) and in 1987 **Shag**, which she directed.

The **Reel Talk** will be an informal discussion open to all.

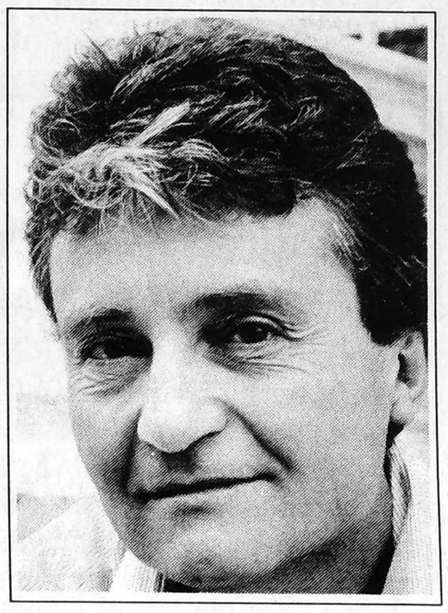
WOMEN in FILM

MAC Theatre
Thursday 27th September 2.00pm
MEDIA EDUCATION IN THE 90s

How can teachers make use of black and third world media resources and still cope with the National Curriculum? What is on offer for people working in youth club and community centres? Here is a chance to meet experts: Beverly Anderson, outspoken media critic and broadcaster, will lead a discussion with Will Bell (Arts Council Education Officer), Manuel Alvorado (British Film Institute Education Officer), and Vokani's newly appointed Birmingham-based Education Officer.
Resources and information will also be available. For more information, contact Vokani Film Circuit

*A **Vokani Black and Third World Film Circuit** event in association with the Festival.*

MAC Theatre
Thursday September 27th 7.00pm
A GUARDIAN LECTURE WITH TONY GARNETT



TONY GARNETT

Guardian film critic Derek Malcolm will be in conversation with Birmingham-born **Tony Garnett.** Garnett's career in television and film began in the 1960s at the BBC, where his first job was as a script editor. From that time, he has worked on BBC TV dramas, produced feature films with the independent company Kestrel, produced and directed feature films in the US, and is now back in the UK as chair of the new international production company Ocean World.

Tony Garnett's Career in Television and Film Production:
Producer: 1965 **Stand Up Nigel Barton** (*Gareth Davies*). 1966 **Cathy Come Home** (*Ken Loach*). **Little Mastermind** (*James McTaggart*). 1967 **The Lump** (*Jack Gold*). **In Two Minds** (*Ken Loach*). **The Voices in the Park** (*John McKenzie*). **Drums Along the Avon** (*James McTaggart*). **An Officer of the Court** (*James McTaggart*). **Five Women** (*Tony Parker*). 1968 **The Golden Vision** (*Ken Loach*). **The Gorge** (*Christopher Morahan*). 1969 **The Parachute** (*Anthony Page*). **Some Women** (*Roy Battersby*). **The Big Flame** (*Ken Loach*). **Kes** (*Ken Loach*). 1970 **The Body** (*Roy Battersby*). 1971 **After a Lifetime** (*Ken Loach*). **Family Life** (*Ken Loach*). 1972 **The Gangster Show: The Resistible Rise of Arturo Ui** (*Jack Gold*). 1973 **Hard Labour** (*Mike Leigh*). **Blooming Youth** (*Leslie Blair*). 1974 **Stephen** (*Brian Parker*). **The Enemy Within** (*Leslie Blair*). 1975 **Five Minute Films** (*Mike Leigh*). **Days of Hope** (*Ken Loach*). 1976 **The Price of Coal** (*Ken Loach*). 1978 **The Spongers** (*Roland Joffe*). **Law and Order** (*Leslie Blair*). 1979 **Black Jack** (*Ken Loach*)
Director/Producer/Writer: 1980 **Prostitute.** 1982 **Handgun**.
Director: 1985 **Follow that Bird.**
Producer: 1989 **Earth Girls are Easy** (*Julien Temple*). 1990 **Shadowmakers** (*Roland Joffe*)

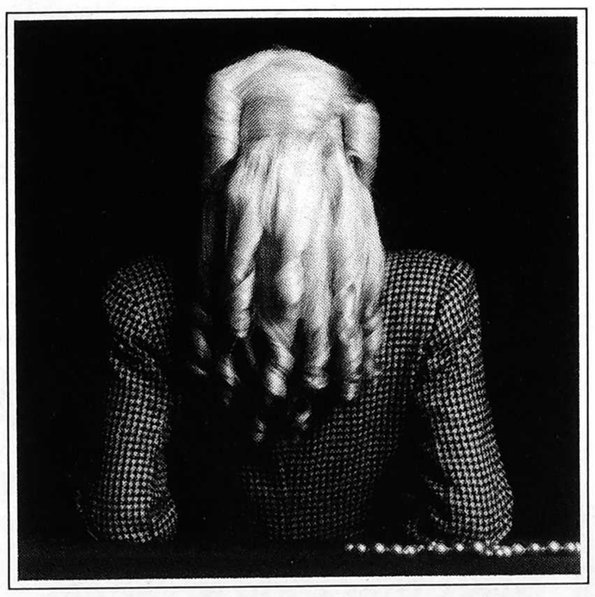
Poseurs *The Portrait Shop*
Friday September 28th and Saturday September 29th 8.00 a.m. - 10.00pm
HOLLYWOOD DAYS AND NIGHTS
THE PHOTOGRAPHIC EXPERIENCE OF A LIFETIME
in association with Houghtons Period Costumes

Friday September 29th: **Screen Heroines**
Saturday September 30th**: Screen Heroes**
Imagine yourself as your Hollywood idol, dressed, made up and lit for the photograph which gets you out of the mundane and into the limelight. Poseurs is offering thirty people the ultimate photographic experience, the chance to be adored by millions. Two copies of each portrait will be made, one for you to peruse in private, the other for an exhibition of the thirty prints which will open at Poseurs and then go on tour.

If you've ever wanted to sing like Billie Holliday, dance like Fred Astaire, act like Meryl Streep, leer like Jack Nicholson, revisit Brideshead

like Anthony Andrews or strut like Madonna, we can't help you. If you want to take on the pose, clothes and attitude, we can. Each sitter will have a consultation with Angela Prior of Houghtons Period Costume, on the specifics of the clothes - which will be ready when you arrive for your sitting at Poseurs. The make up, lighting, and props will transform you into your Hollywood dream.

The event is by appointment only and places are limited to thirty. Please ring Poseurs on 442 4543 to arrange your time and costume consultation.



WRITER, CAROL ANN RICE AS SHIRLEY TEMPLE! PHOTO BY MING DE NASTY

Wragge and Co. - Ingleby house

Friday September 28th 12.30 - 2.00pm

MEDIA BUSINESS SEMINAR
SEMINAR TWO: RAISING FINANCE FOR PROGRAMMES - THE ALTERNATIVE OF RISK AND VENTURE CAPITAL FOR INDEPENDENT COMPANIES.

For full details see entry on Tuesday September 25th.
The **Media Business Seminar** will take place in **Wragge and Co.'s** Conference Room at Ingleby House, 11-14 Cannon Street.

With the support of Wragge & Co

Central Independent Television

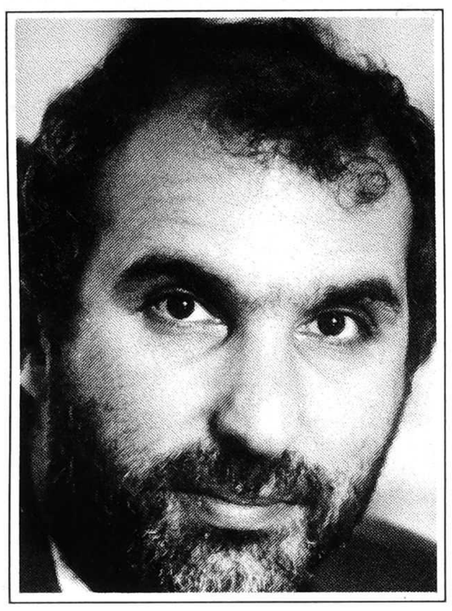
Broad Street entrance.

Friday September 28th 7.15pm

TELEVISION FESTIVAL WEEKEND CONFERENCE: THE FUTURE OF FACTUAL TELEVISION

In Conversation: Alan Yentob (Controller of BBC2) with David Elstein (Director of Programmes (Thames Television)

Alan Yentob joined the BBC as a general trainee in 1968. In 1969 after a spell in Radio Features and Current Affairs, he joined Arts Features Television as an Assistant Director in Drama Productions and was editor of the weekly arts magazine **Review.** From 1973 - 1975, he was producer/director of Omnibus films, including **Cracked Actor** with David Bowie and **Getting Away with Murder**, a drama-documentary about French film director Claude Chabrol.

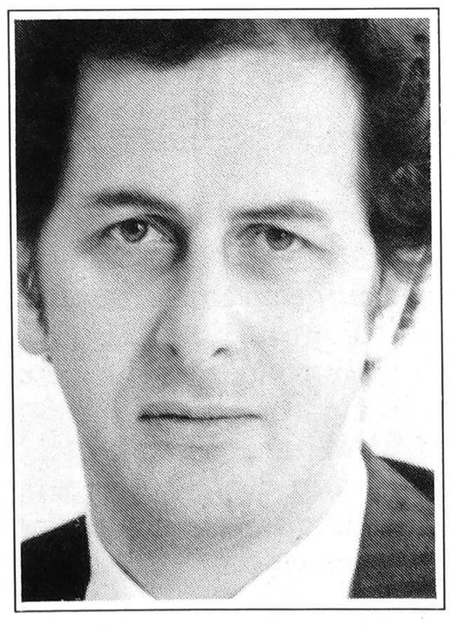


ALAN YENTOB

In 1978 he created **Arena**, a new weekly strand of arts and music programmes. Programmes include **The Orson Welles Story**, **Billie Holliday - The Long Night of Lady Day**, **The Private Life of the Ford Cortina**, **My Way**, and **The Chelsea Hotel.** In 1985 he became Head of Music and Art, Television, which included responsibility for televised music and arts including opera, dance and popular culture. On January 1st 1988 he took up post as Controller of BBC2

David Elstein joined the BBC as a general trainee in 1964, working on **The Money Programme**, **Panorama**, and **Cause for Concern**. In 1968 he joined Thames Television as director of **This Week**. Apart from six months at LWT for the launch of **Weekend World**, he stayed at Thames until 1982. He was Editor of **This Week** for four years, directed three episodes of **The World at War** and produced the documentary series **The Longest War**. In 1982, he founded Brook Productions where he was executive producer of **The Week in Politics** and producer of **Almonds And Raisins**. Other credits include **Jonathon Dimbleby in South America**, **Master Bridge**, **Concealed Enemies**, **Return to Treasure Island, Mirror Image, Seal Morning, Deliberate Death of a Polish Priest**. In April 1986, he rejoined Thames as Director of Programmes.

DAVID ELSTEIN



The 1990s promise to be a decade of great change for British television. More channels, fragmented audiences, the fight to retain or gain franchises and the need to attract audiences and advertisers - will all dominate in the next few years. As the number of channels increase there is a fear amongst programme makers that programmes will be forced down market and that factual television will be a casualty in the changes that are made. What viewers hold paramount is the quality and diversity of television programmes which they can receive, and although they will welcome extra choice, they will not wish to lose the high standards which they have enjoyed. There is also concern amongst programme makers that the new broadcasting act will contain rules on programme content which makes whole areas of factual output non-viable.

Alan Yentob and David Elstein have created and produced many high quality and award-winning factual programmes in the areas of current affairs and documentaries and now as programme controllers are responsible for the output of major areas of British broadcasting. Tonight they are **In Conversation**, to discuss the way that they see the future for factual programmes.

The session will be chaired by Dorothy Hobson.

MAC Theatre

Friday 28th September 9.00pm

GUARDIAN LECTURE WITH CHARLES BURNETT

Guardian critic **Derek Malcolm** will be in conversation with **Charles Burnett.**

Charles Burnett's films all share in common a deep poetic sensibility. He has received international critical praise not only for his perceptive portrayals of black culture, but for moving depictions of the human experience.

Burnett was born in Vicksburg, Mississippi in 1944 and grew up in the South Central part of Los Angeles. He studied electronics and took part in a course for creative writing. In 1967, he started working in the Theater Arts Department in Los Angeles. He studied film at UCLA, his tutors included Basil Wright, who, he considers, changed his entire attitude to film. He made his first 30 minute documentary, **Several Friends**, in 1969. **Killer of Sheep** which he made in 1977 won the Critic's Prize at the Berlin Film Festival. **My Brother's Wedding** his next film was made with $75 000 and using film stock which was 'short-ends' from the television series **Dallas**. **To Sleep With Anger** is his first feature for a Hollywood studio.

Filmography
1969 **Several Friends** (*Writer/Director*)
1973 **The Horse** (*Writer/Director*)
1977 **Killer of Sheep** (*Writer/Director*)
1982 **Bless Their Little Hearts** (*Writer/ Director of Photography*)
1984 **My Brother's Wedding** (*Writer/Director*)
1985 **The Crocodile Conspiracy** (*Director of Photography*)
1987 **I Fresh** (*Writer*)
1990 **To Sleep With Anger** (*Writer/Director*)

Poseurs *The Portrait Shop*

Saturday September 29th 8.00 a.m. - 10.00pm

HOLLYWOOD DAYS AND NIGHTS
THE PHOTOGRAPHIC EXPERIENCE OF A LIFETIME

In association with Houghtons Period Costumes

Saturday September 30th**: Screen Heroes**

*See **Poseurs The Portrait Shop: Hollywood Days and Nights** entry above for details.*

Central Independent Television

Broad Street entrance.

Saturday September 29th 10.30 a.m.

TELEVISION FESTIVAL WEEKEND CONFERENCE: THE FUTURE OF FACTUAL TELEVISION

This year the theme of the **Weekend Television Conference** at the Festival is **The Future of Factual Television.** Factual television in all its forms has always been held in high regard and the traditions of news, current affairs and documentaries have been seen as standard bearers of high quality programming and public service television. As television companies have attempted to attract new audiences and fill the needs of those audiences, the area of **factual television** has expanded to include more popular and entertaining programmes. There has been an expansion in the general area of **infotainment**. These programmes have been criticised as being 'tabloid television', but they are often of a high quality and communicate well with their audiences. This conference aims to look at the way that the new and traditional forms now sit side by side in the schedules and discuss with programme makers and executives the future for **factual television** programmes in the 1990s.

Sessions will look at the way that programmes are adapting to

changes, developing new forms with factual programmes and new ways of presenting reality to audiences.
Sessions will include discussions on:

News and current affairs
Infotainment: audience shows and crime shows
Documentary
Making a business of factual programmes
Independent producers at work.

Conference speakers include: Andy Allen (*Central*), Liz Barron (*Crown Communications*), Jeff Berliner (*TV-AM*), Roger Bolton (*Thames*), Michael Braham (*Broadcast Communications*), Colin Cameron (*BBC*), Pattie Coldwell (*P.A.T Ltd.*), Doug Carnegie (*Central*), Nicki Cheatham (*BBC*), Richard Creasey (*Central*), Taylor Downing (*Flashback Productions*), Tim Gardam (*BBC*), David Graham (*Diverse Productions*), Jane Hewland (*Hewland International*), Liz Howells (*SKY News*), Mary McAnally (*Thames*), Jeff Pope (*LWT*), Stuart Prebble (*Granada*), Stuart Purvis (*ITN*), Mark Sharman (*Chrysalis Television*), Robert Southgate (*Central*), Paul Watson (*BBC*).

ITN Independent Television News Limited · TV-am · CENTRAL

Museum and Art Gallery
School Activities Room
Saturday 29th September 12.00 - 2.00pm

Eugene Atget
Peter Wyeth 50mins.

The life and vision of an extraordinary photographer

Shadows from Light: The Photography of Bill Brandt
Stephen Dwoskin 59mins

*A **Museum and Art Gallery** event in association with the Festival*

Central Television
Broad Street entrance
Sunday September 30th 10.30 a.m.

TELEVISION FESTIVAL WEEKEND CONFERENCE: THE FUTURE OF FACTUAL TELEVISION

***Sunday Morning Session:* The Effects of the Broadcasting Bill on Factual Programming.**

The conference will discuss the implications as the Bill nears the end of its passage through Parliament. Speakers will include broadcasting executives and Mark Fisher M.P.

For full details see entry on Saturday September 29th.

Wragge and Co.
Tuesday October 2nd 12.30 - 2.00pm

MEDIA BUSINESS SEMINAR SEMINAR THREE: THE DTI ENTERPRISE INITIATIVE AND THE MEDIA INDUSTRIES

For full details see initial entry on Tuesday September 25th.
The **Media Business Seminar** will take place in **Wragge and Co.**'s Conference Room at Ingleby House, 11-14 Cannon Street.

With the support of Wragge & Co · Wragge&Co

Ikon Gallery
Tuesday 2nd October 6.30pm

PREMIERES

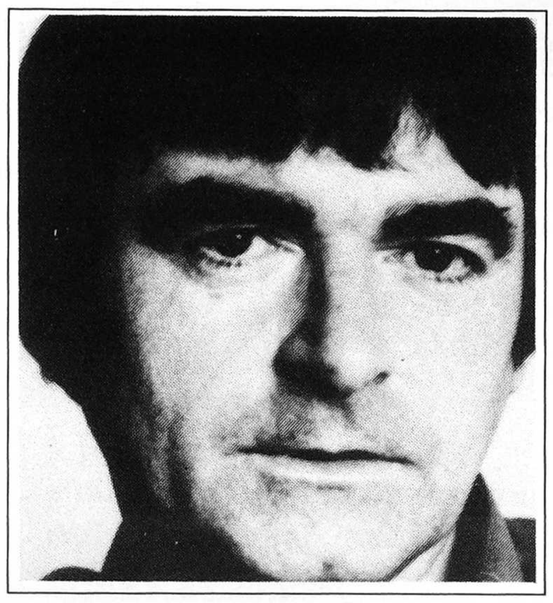
A selection of this year's new work by independent film and video makers from the West Midlands video consortium, Centre Focus.

MAC Theatre
Tuesday October 2nd 7.00pm

WRITERS TALK: DAVID LODGE

Born in London in 1935, David Lodge was educated at University College, London. He taught at the English Department at the University of Birmingham from 1960 - 1987, when he retired form his chair of Modern English Literature to become a full-time writer. He retains the title of Honorary Professor of Modern English Literature at Birmingham. He has also taught in the United States and at the University of East Anglia.

As well as his several books of literary criticism, his novels are *The Picturegoers* (1960), *Ginger, You're Barmy* (1962), *The British Museum is Falling Down* (1965), *Out of the Shelter* (1970), *Changing Places* (1975), *How Far Can You Go?* (1980), *Small World* (1984) and *Nice Work* (1988).



DAVID LODGE

He has been particularly associated with the Anglo-American sub genre of the "campus novel".

Small World was adapted as a major television serial and broadcast by Granada Television, and Lodge himself adapted *Nice Work* which was presented by BBC in the Midlands, and shot on location in Birmingham.

David Lodge will be in conversation with television producer **Chris Parr** who also produced ***Nice Work.***

With the support of Stonewall Productions Limited and Penguin Books

Waterstone and Co.
Wednesday October 3rd 6.00pm

PREVIEW OF VIRAGO'S WOMEN'S COMPANION TO INTERNATIONAL FILM

Waterstone's are hosting a preview of Virago's new publication, *Women's Companion to International Film*, prior to its launch in October. The book is an overview in an accessible A-Z format, of feminist cinema and cinema from a feminist point-of-view. At last, an antidote to Halliwell! Co-editor Susannah Radstone will be present along with contributors to the book Ginette Vincendeau and Charlotte Brunsdon.
Representatives of the newly established organisation **Women in Film** will also be present to join in this celebration.

This event is open to the public and copies of the book will be available.

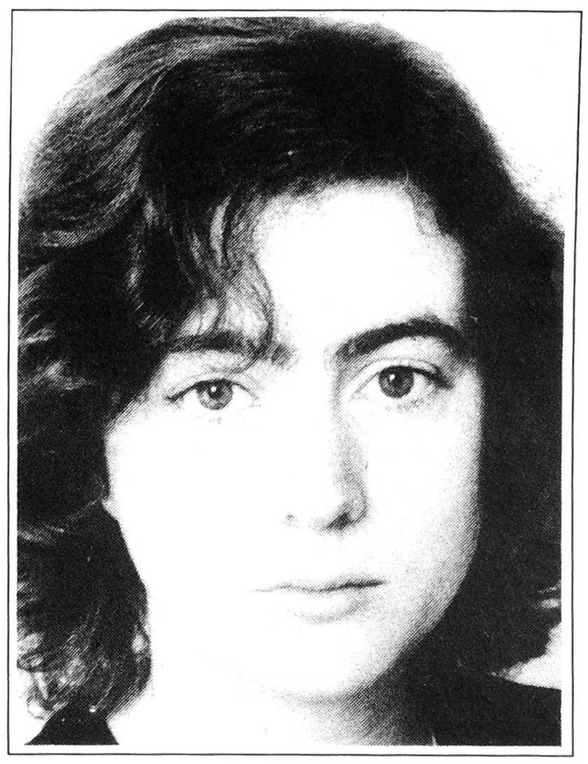
With the support of Waterstones and Virago Books · WATERSTONE'S BOOKSELLERS

MAC Theatre
Wednesday 3rd October 7.30

RAYMOND WILLIAMS MEMORIAL LECTURE
JUDITH WILLIAMSON.

Raymond Williams (1921 - 1988) described himself as 'Welsh European,' novelist (*Border Country, Second Generation, The Volunteers*) and dramatist; founder of the New Left and later active in the Socialist Society; a lifelong commentator on culture, media, the arts and contemporary affairs (eg. *The Long Revolution, Culture and Society, Communications, Towards the Year 2000*).

The Festival's tribute to the work, teaching and writing of Raymond Williams will this year be given by **Judith Williamson** who has been invited by the Festival and the Department of Contemporary Cultural Studies at the University of Birmingham to give a special talk in his memory. In previous years the the lecture has been given by John McGrath (1988) and Simon Frith (1989). The theme of the talk will be **Enterprise Imagery in 1980s Popular Culture**.



JUDITH WILLIAMSON

In her talk, Judith Williamson will draw on work recently undertaken on the imagery of enterprise in popular culture of the 1980s, particularly Hollywood's sagas of commerce (**Trading Places**, **Working Girl** etc.). "In this period, Hollywood has channelled and expressed a real popular moral and spiritual indignation at capitalist values . . . the great achievement of Hollywood cinema in the 1980s has been to dramatise both business achievement *and* the social indignation it engenders within the same moral framework . . ." Judith Williamson.

Known for her writing about cinema, television and popular culture, Judith also regularly appears on television discussing cinema. Her film review section in *The New Statesman* has been followed by a weekly column on popular culture, **Second Sight,** in *The Guardian* where she has introduced a refreshing candour into discussions of popular culture characterised by her own obvious delight as a consumer. She has written the books *Decoding Advertisments* (1978) and *Consuming Passions* (1986) and a volume of film criticism *Deadline at Dawn* will be published next year. She also teaches courses at Middlesex Polytechnic.

*This is a Festival event in association with the **University of Birmingham's Department of Contemporary Cultural Studies.***

Museum and Art Gallery
School Activities Room
Thursday 4th October 12.30 - 2.00pm
ASPECTS OF MOTHERHOOD
Girl Zone 2
Girlzone Productions
What are they doing now? The first public screening of this follow-up of six young women from Walsall and Birmingham. Director, Carola Klein will be present to introduce this screening.

Mam
Red Fannel Films 52mins
A tribute to the Welsh mother of the valleys.

*A **Museum and Art Gallery** event in association with the Festival.*

West Midlands Arts
Thursday October 4th 2.00 - 5.00pm
PRACTICAL ARTS EVENT
West Midlands Arts invites photographers and interested parties to a presentation by **Practical Arts** about opportunities for generating income through photography in Birmingham.

MAC Theatre
Thursday October 4th 7.00pm
WRITERS TALK: ANDREA NEWMAN


ANDREA NEWMAN

Andrea Newman was born in Dover in 1938 and brought up in Shropshire and Cheshire. In 1960 she graduated from London University and then worked as a civil servant and teacher before becoming a full-time writer. Her publications include A S*hare in the World, Mirage, The Cage, Three into Two Won't Go* - filmed with Rod Steiger and Claire Bloom as the leads - *Alexa* and *An Evil Streak*. Her novel *A Bouquet of Barbed Wire* was a hugely successful London Weekend Television series and was followed by *Another Bouquet*. Her later novel *MacKenzie* also became a popular television series. She has also contributed to many other television series such as **Tales of Unease**, **Love Story**, **Love Story**, **Seven Faces of Woman**, **Intimate Strangers** and **Helen, A Woman of Today.** Her novel *A Sense of Guilt* recently appeared as a highly successful television series.

Botanical Gardens
Thursday October 4th 7.30pm
FESTIVAL AWARDS DINNER EVENING
See box right.

Wragge and Co.
Friday October 5th 1.00pm
MEDIA BUSINESS SEMINAR
SEMINAR FOUR: CHANNEL FIVE AND THE POTENTIAL FOR THE BIRMINGHAM MEDIA INDUSTRY
For full details see initial entry on Tuesday September 25th.
The **Media Business Seminar** will take place in **Wragge and Co.**'s Conference Room at Ingleby House, 11-14 Cannon Street.

With the support of Wragge & Co Wragge&Co

Central Independent Television
Broad Street entrance.
Friday October 5th 6.00pm - 8.30pm
Saturday October 6th 10.00 a.m. - 5.30pm
CITIES AND THE MEDIA FORUM: FILM COMMISSIONS AND THE BRITISH FILM INDUSTRY.
" . . . this series of forums over the past four years in Birmingham has been the major cockpit for discussion of the economic development dimensions of the media industries." Paul Marris. Development Officer, North East Media Development Council.

The **Cities and Media Forum** held annually during the Festival is recognised nationally as the major meeting point for discussions on the role played by the media in urban and regional development. The spotlight in previous years has fallen on training, cultural industries, American and German experiences of film subsidy, and in 1989 on the Location Business. An international input has been a feature of these forums with speakers from Hamburg, New York, Frankfurt, Berlin, Chicago, and Toronto.

This year's Forum is organised in association with the Birmingham Media Development Agency, currently the only UK city to be a member of the Association of Film Commissioners International (AFCI). The Forum will focus upon the role of film commissions within the wider context of the economic and cultural development of both national and regional film and television industries. It will examine related areas of film finance, production facilities and distribution. It will look at a number of models from the UK and Europe and provide an opportunity for existing and potential members of the AFCI to meet and shape relevant policy.

Recent developments in the UK have put government support for the film industry back on the political agenda and within that highlighted the potential of film commissions of the American type. The Festival is therefore delighted to welcome as key speakers at the Forum, Bill Lindstrom of the Wyoming Film Office and President of the AFCI; and Naish McHugh, the Film Commissioner for Toronto and Chairman of the Governmental Committee. (AFCI)

The European members of the AFCI will also be present (eg. Munich and Catalonia) enabling the UK's emerging network of embryonic Film Commissions (in Liverpool, Newcastle, Edinburgh etc.) to meet and consider the European potential of FIlm Commissions.

Participants will include:
Malcolm Allen (*Director, Birmingham Media Development Agency*)
George Carlaw (*Edinburgh and Lothian Screen Industries Unit*)
Hans Robert Eisenhauer (*Senator for Cultural Affairs, Berlin; Director, Location Berlin*)
Sylvia Harvey (*Research Adviser, Sheffield Channel Five Campaign*)
John Heaven and Richard Staniforth (*Ffilm Cymru*)
David Kavanagh (*Irish Film Institute, co-ordinator of EVE [Espace Video*
Dieter Kosslick (*President of EFDO [the European Film Distribution Office], a MEDIA 92 project, Hamburg*)
Jose Antonia de la Loma (*Catalonia Film Commission, Barcelona*)
European], a MEDIA 92 project, Dublin)
Gabrielle Pfennigsdorf (*Munich Film Information Office*)
Simon Relph (*Chief Executive of British Screen*)
Wilf Stevenson (*Director of the British Film Institute*)
Iwan Williams (*Scottish Development Agency*)
John Woodward (*Chief Executive of The Producers Association*)

Poseurs *The Portrait Shop*
Friday October 5th 7.30pm
NOW YOU SEE IT . . .
A rare chance to see extracts from newly discovered **lesbian** and gay film classics. Introduced by Richard Dyer to launch his new book **Now You See It - Studies in Gay and Lesbian Film**

Botanical Gardens
Thursday October 4th 7.30 p.m.
FESTIVAL AWARDS DINNER EVENING

During the evening, there will take place the presentation of the following awards:

The Samuelson City Experience Film Award
The Samuelson City Experience Television Award
The City of Birmingham Award
The Guild of Regional Film Writers Critics Choice
The What's On (Birmingham) Award for Best British Film
The Metro Award for a Feature Film Debut
The Optical Image On-Line Award

STARS, PERSONALITIES, CELEBRITIES
Come along to this Gala Evening

BIRMINGHAM CABLE

is bringing you...

NETWORK

021

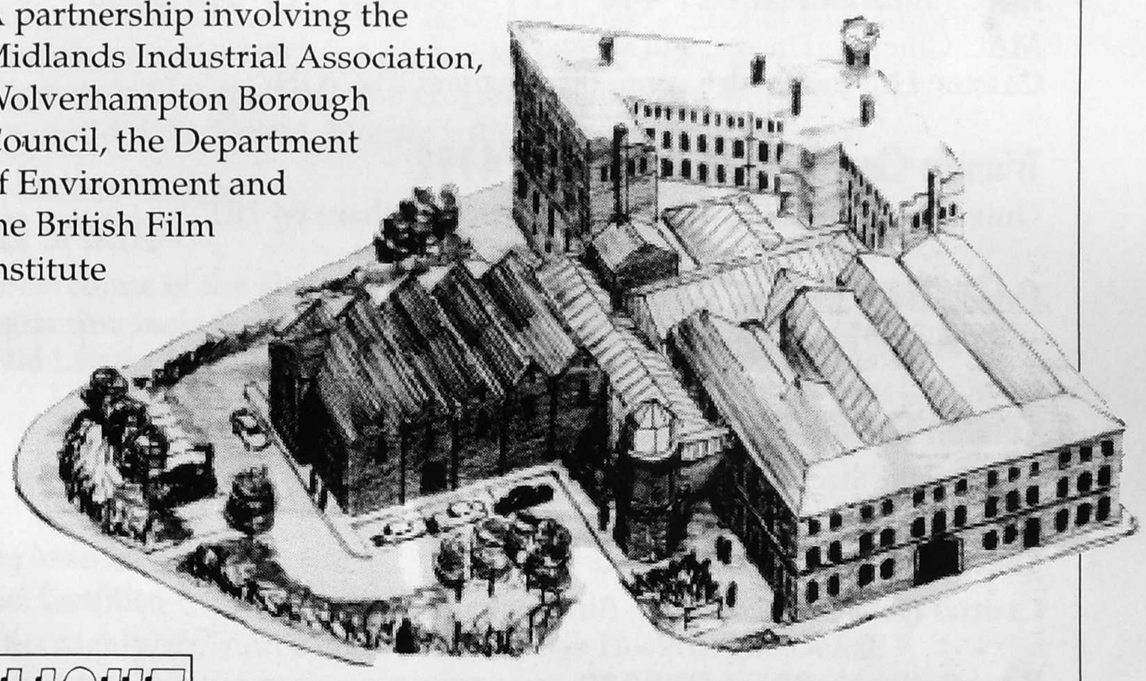
television & telephone

The Communications Network of Tomorrow

154 Great Charles Street, Queensway, Birmingham, B3 3HU. Tel: 021 233 9696

Light House Media Centre announces the opening in early 1991 of its new purpose built 250 seat cinema in The Chubb Buildings Wolverhampton

A partnership involving the Midlands Industrial Association, Wolverhampton Borough Council, the Department of Environment and the British Film Institute



LIGHT HOUSE

LIGHT HOUSE MEDIA CENTRE

CINEMA EXHIBITIONS TRAINING PRODUCTION EVENTS

Art Gallery Lichfield Street Wolverhampton WV1 1DU 0902-312033

Light House has been developed through the partnership between Wolverhampton Borough Council and Wolverhampton Polytechnic, with generous support from the Arts Council, West Midlands Arts, the Department of Environment's Inner Area Programme, the European School Fund and many other sponsors for special events

AUTUMN GOLD

A SEASON OF WORLD CLASS THEATRE AT THE ALEXANDRA

22-27 October

TIME AND THE CONWAYS by J.B. Priestley

starring Joan Plowright, Tamsin Olivier, Julie-Kate Olivier and Simon Dutton.

Joan Plowright (Lady Olivier) is joined by her daughters and directed by her son in this production of Priestley's masterpiece – a moving and poignant family epic spanning two decades.



5-10 November

THE COCKTAIL HOUR by A.R. Gurney

starring Googie Withers, John McCallum, Joanna McCallum and Nicholas Hammond

Direct from Broadway – a splendid new comedy from the pen of America's outstanding contemporary playwright.

"A Splendid Comedy" *TIME MAGAZINE*

"Cool and dry with a dash of vermouth and a twist of lemon...The Cocktail Hour is so very, very civilized." *SYDNEY DAILY TELEGRAPH*



13-17 November

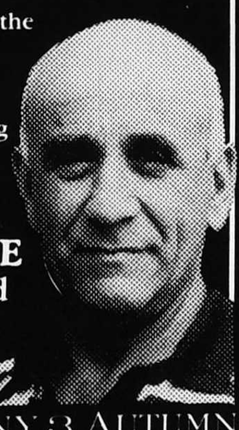
THE HOMECOMING

by Harold Pinter

starring Warren Mitchell

Sir Peter Hall's production of the classic tale of family rivalries and sexual jealousy. A World Premiere at the Alexandra for this outstanding new production starring Warren Mitchell.

WORLD PREMIERE of Sir Peter Hall's brand new production



20-24 November

BABY Britain's new musical arrival

starring Dilys Watling, Susie Blake and Tim Flavin

Nominated for 7 Tony Awards – the Broadway Musical BABY arrives in Birmingham this autumn before a West End run. The story follows three couples who assess the joys and agonies of having – and not having – a baby. With a wonderful score from David Shire and the 'Miss Saigon' award-winning lyricist Richard Maltby Jr., Baby is going to be the big West End hit of 1991. See it in Birmingham first!

"Ingenious" *NEW YORK TIMES*

"It has style and energy" *NEW YORK POST*



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SHOWBASE

THE INDEPENDENT Computerised Casting Directory

"Truly innovative....fast, simple, comprehensive and most importantly always up to date...a talent directory that will benefit everyone...it should be welcomed by actors and casting directors alike." Jim Reed. Broadcast Journalist

SHOWBASE puts performers' resumes, key data and up to TWO different colour or black and white photos on computer.

"An excellent resource for the producer, casting director, or advertising agency...the ability to cross-index and retrieve this information in seconds is fantastic. The fact that it can be updated easily makes it more worthwhile than existing book formats." Carol Jackson. Carol Jackson Management

SHOWBASE allows Casting Directors, Producers and Directors, to quickly find performers by name, skills or appearance.

"I look forward to meeting those performers I might have inadvertently overlooked if not for SHOWBASE. I hope that all Performers will take advantage of this unique opportunity." Claire Caplan. Action Casting

Welcome to Cana

...OSE TIME HAS COME.

Wednesday 3rd October 2.30pm

Sidewalk Stories see page 32

Friday 5th October

Coming Or

...formation on ...w to get FREE access to **SHOWBASE** contact:

SHOWBASE

Production Centre,
40/44 Clipstone Street, London W1P 7EA
Tel: 071-323 3220. Fax: 071-637 2590

VENUES

MAC Information 021 440 4221 Bookings 021 440 3838
MAC Cinema, Theatre and Hexagon
Cannon Hill Park, Edgbaston, Birmingham B12 9QH

Triangle Cinema 021 359 3979/4192
University of Aston, Aston Triangle, Birmingham B4 7ET

Odeon New Street 021 643 6101
New Street, Birmingham B12 4NU

Cannon Cinema 021 643 0292/2128
John Bright Street, Birmingham B1 1BN

Central Television 021 643 9898
Central House, Broad Street, Birmingham B1 2JP.

Ikon Gallery 021 643 0708
John Bright Street, Birmingham B1 1BN

Museum and Art Gallery 021 235 2834
Chamberlain Square, Birmingham B3 3DH

Peat House
KPMG Peat Marwick McLintock, 2 Cornwall Street, Bimingham B3 2DL

Poseurs The Portrait Shop 021 442 4543
422 Ladypool Road, Birmingham B12 8JZ

Waterstone and Co. 021 633 4353
24 High Street, Birmingham B4 7SL

West Midlands Arts 021 631 3121
82 Granville Street, Birmingham B1 2LH

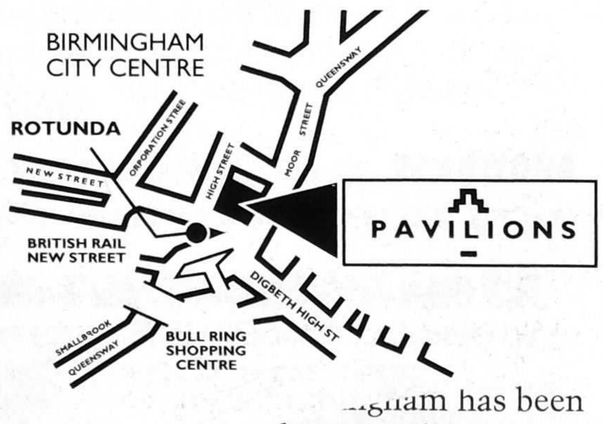
Wide Angle 021 772 2889
c/o Birmingham Community Association, Jenkins Street, Small Heath
Birmingham B10 0HQ.

Wragge and Co.
Ingleby House, 11-14 Cannon Street, Birmingham B2 5JY

FESTIVAL INFORMATION

FESTIVAL INFORMATION CENTRE
THE PAVILIONS, HIGH STREET,
BIRMINGHAM CITY CENTRE.

Become a Festival Member or Delegate and pick up information on all Festival films and events.



FESTIVAL INFORMATION POINT
MIDLANDS ARTS CENTRE, CANNON HILL PARK, EDGBASTON,
BIRMINGHAM B12 9QH. 021 440 3838

FESTIVAL OFFICE
THE BOND, 180/182 FAZELEY STREET, BIRMINGHAM B5 5SE. 021 766 6707

TICKETS

OPENING FILM: Bethune £5.00 (£3.00 concessions)

CLOSING FILM: Mo' Better Blues £5.00 (£3.00 concessions)

For all other films in the Festival programme at: MAC, Triangle, Odeon New Street and Cannon: **£3.50** (£2.00 concessions)

FESTIVAL EVENTS:

Independent Producer Forum: Sponsored Programmes **£25** (£15). Apply to Festival Office.
Television Festival Weekend Conference: The Future of Factual Television **£57.50** (£34.50). Apply to Festival Office.
Festival Awards Evening at the Botanical Gardens **£30.00.** Apply to Festival Office.
Cities and Media Forum: Film Commissions **£35.00** (£20.00)

19:4:90 Television Interventions **FREE,** no tickets necessary.
3D Day: Special morning and screening for Senior Citizens. Contact Judy Stubly on 021 235 3808.
Centre Focus Premieres **FREE.** No tickets necessary.
Centre Focus: Youth Arts and Media **£2.50** (£1.00).
Children's Morning Movies: **£1.00** (Accompanying parents go FREE).
Cinema Exhibition in the Nineties **£3.50** (£2.00).
Festival at Showcase. Apply to Showcase Cinema for tickets.
Guardian Lecture: Charles Burnett **£5.00** (£3.00) inc. screening of **To Sleep with Anger.**
Guardian Lecture: Tony Garnett **£3.50** (£2.00)
Hollywood Days and Nights event at Poseurs **£30.00** (inc. print). Apply to Poseurs.
Media Business Seminars, **FREE**, with ticket. Apply to Festival Office.
Media Education in the 90s **FREE**. Claim tickets at usual outlets.
New Forms of Television **FREE**. No tickets necessary.
Now You See It **£1.50** (£1.00)
Opening Shots: Openings for New Directors **£3.50** (£2.00).
Practical Arts event free, by invitation only. Contact West Midlands Arts.
Preview of Virago's **Women's Companion to International Film FREE**, no tickets necessary.
Raymond Williams Memorial Lecture **FREE**. Claim tickets at usual outlets.
Royal Television Society Talk: From the end of the Cold War to the Gulf. **FREE.** Claim tickets at usual outlets.
Women in Film Reel Talk: Zelda Barron **£3.50** (£2.00).
Writers Talk - Philip Ridley, Michael Eaton, John Collee, David Lodge, Andrea Newman **£3.50** (£2.00).
Museum and Art Gallery events **FREE**. No tickets necessary.
Video and film screenings in the Hexagon **£2.50** (£1.50).
WEAVE Events at Wide Angle **£1.00**

Festival Membership: **£23** inc. VAT (£11.50). Membership reduces ticket prices to all films to £2.00 (apart from the Gala Opening and Closing Films) and participation in Festival events to half price (apart from the Festival Awards Dinner Evening). Cheques should be made payable to Birmingham International Film & Television Festival.
TAKE OUT FESTIVAL MEMBERSHIP BY POST OR BY VISITING THE FESTIVAL OFFICE.

Festival Delegate: **£69** inc. VAT. Free admittance to all films (apart from Gala Opening and Closing Films) and events (apart from the Festival Awards Dinner Evening). You will also be invited to Festival receptions as a Festival guest. Cheques should be made payable to Birmingham International Film & Television Festival.
BECOME A FESTIVAL DELEGATE BY POST OR BY VISITING THE FESTIVAL OFFICE.

HOW TO BUY TICKETS FOR FILMS AND EVENTS

Tickets for most Festival films and events requiring tickets, are available from MAC, The Ticket Shop, the Town Hall, Alexandra Theatre, Hippodrome Theatre, and the Repertory Theatre. The Box Office for the Festival opens on August 31st. Cheques should be made payable to MAC. The Box Office at the MAC closes at 8.45pm nightly.
Purchase these tickets at the above locations, or on the door at the venue immediately prior to the event or film. With special events, it is advised that tickets are bought in advance.
NOTE: *For the Television Weekend Conference, the Independent Producer Forum and Awards Dinner Evening, apply to the Festival Office, making any payment to Birmingham International Film & Television Festival.*

ADVANCES AND RESERVATIONS

Advance booking for all events and films is possible through MAC, The Ticket Shop, Town Hall, Alexandra Theatre, Hippodrome Theatre, and the Repertory Theatre. Apart from MAC, venues will not be taking advance bookings for their own events and screenings.
Reservations can only made with exchange of payment.

Films on Central

For the full period of the Festival, Central Television will be joining in and adding a new screen to our list of venues. The difference with this screen is that it's in your own home ! From September 22nd - October 6th, in its late night/early morning slot, Central will be screening movies with connections to this year's Festival, picking up on some of our themes. Check local Press for times.

Saturday 22nd September
Lady Ice (1973)
Donald Sutherland plays an insurance investigator on the track of a multi-million dollar diamond haul.
Donald Sutherland is the star of the Festival's **Opening Film**, **Bethune: The Making of a Hero**, which is also part of the **Focus on New Canadian Cinema: Part Two.**

Sunday 23rd September
The Goldwyn Follies (1938)
Music is by George Gershwin, lyrics by his brother Ira and dance provided by George Balanchine's New York City Ballet.
George Balanchine is the subject of the documentary **Dancing for Mr. B.**, showing as part of the Festival's welcome to the city of the Birmingham Royal Ballet.

Monday 24th September
Promise Her Anything (1966)
Starring Warren Beatty and Leslie Caron.Cameo by Donald Sutherland !
Donald Sutherland is the star of the Festival's **Opening Film**, **Bethune: The Making of a Hero**, which is also part of the **Focus on New Canadian Cinema: Part Two.**

Tuesday 25th September
The Cowboy and The Ballerina (1984)
With Lee Majors. A defecting Soviet ballerina gets involved with an all-American rodeo cowboy.
The Festival is staging a small series of dance films as part of the Festival's welcome to the city of the Birmingham Royal Ballet.

Wednesday 26th September
Breakdance 2 is Electric Boogaloo (1984)
The Festival is staging a small series of dance films as part of the Festival's welcome to the city of the Birmingham Royal Ballet.

Friday 28th September
The Eyes of Laura Mars (1978)
Faye Dunaway stars as a high-fashion photographer whose strange premonitions involve her in violence and death.
The Festival is screening a number of films on photography as a prelude to the proposed Fotofest in 1991.

Saturday 29th September
Day for Night (1973)
François Truffaut's classic movie about making movies. A Festival must!

Sunday 30th September
St. Martin's Lane (1931)
With Charles Laughton, Vivien Leigh and Rex Harrison. Leigh as struggling dancer assisted in her career by busker Laughton.

Monday 1st October
Barbary Coast (1935)
With Edward G. Robinson, Miriam Hopkins. Club owner turns lonely girl into a dance star.
The Festival is staging a small series of dance films as part of the Festival's welcome to the city of the Birmingham Royal Ballet.

Saturday 6th October
Agatha Christie's Ordeal by Innocence (1984)
Donald Sutherland, Faye Dunaway.
Donald Sutherland is the star of the Festival's **Opening Film**, **Bethune: The Making of a Hero**, which is also part of the **Focus on New Canadian Cinema: Part Two.**

Children's Morning Movies

This year's theme for the Festival's **Children's Morning Movies** is **BOOK to FILM.** Three films based on popular stories for children will be shown:

Odeon New Street
Saturday 22nd September 10.30am
The Wolves of Willoughby Chase
Director: Stuart Orme
UK 1989 93mins

Cannon Cinema
Saturday 29th September 10.30am
Danny the Champion of the World
Director: Gavin Millar
UK 1988 98mins

Odeon New Street
Saturday 6th October 10.30am
The Neverending Story
Director: Wolfgang Petersen
West Germany 1984 94mins

Weave at Wide Angle

WEAVE, the region's new consortium of Wide Angle, MAC and The Lighthouse, showing avant-garde and experimental film and video has put together a package of programmes for the eye and the ear, designed to ravish the senses and reflect the widest range of uses of music and images from the pop promo to the experimental.
See the **Carte Blanche** and **Radical Current** programmes at MAC.

Friday 28th September 8.00 p.m.
THE EXOTIC OUTLOOK
A collection of works from the 'new romantics' school of young British film-makers in the 1980s whose work marked a new direction in independent film-making. The programme includes work by Derek Jarman, Cordelia Swann, Maggie Jailler and Cerith Wyn-Evans.

Friday 5th October 8.00 p.m.
FREE SPIRITS
A programme of the alternative, deconstructionist and the destructive. Programme includes work by Carol Sandovsky, Kathleen Maitland-Carter, David Leister and John Tappenden.

Festival at Showcase

Tuesday October 2nd 7.30 p.m.
Heart Condition
In this highly-acclaimed comic thriller, Bob Hoskins and Denzil Washington join forces in a contemporary parable about a redneck racist slob who is kept alive with the heart of a black man. The only problem is: the donor's ghost comes along for the ride.

Wednesday October 3rd 7.30 p.m.
Handmaid's Tale
Scripted by Harold Pinter from the novel by Margaret Atwood, Volker Schlöndorff's film tells the story of the handmaid Kate. Set in a futuristic, post-holocaust society, fertile women, or 'handmaids', are farmed out to infertile couples. Handmaid Kate refuses to be de-humanised and learns to manipulate those around her . . .

The Showcase Cinema is delighted to be associated with the Festival.

SHOWCASE CINEMAS
ADJACENT TO JUNCTION 10 M6 MOTORWAY, BENTLEY MILL WAY, DARLASTON. 24 Hr TEL: 0922 22123
BLACK COUNTRY DEVELOPMENT CORPORATION

Fifth and Sixth Form Screenings

The Festival's programme of Fifth and Sixth form screenings are presented in association with **Film Education**. The screenings will take place at MAC Theatre. The films will be introduced by **Film Education** and, where possible, the writer, producer or director will be available for discussion with students.

Teachers who wish to bring students to these screenings should contact the Festival Office. (021 766 6707).

Tuesday 25th September 2.30pm
Fellow Traveller see page 21

Wednesday 26th September 2.30pm
Kes see page 26

Friday 28th September 2.30pm
Welcome to Canada see page 36

Wednesday 3rd October 2.30pm
Sidewalk Stories see page 32

Friday 5th October 2.30pm
Coming Out see page 18

FILM EDUCATION

3D Day for Senior Citizens

Wednesday 26th September
At the Cannon Cinema senior citizens from all over the City can enjoy a morning of happy memories. Sit back and enjoy the best of the MGM musical in **That's Dancing**.

The 3D effect will be:
DISPLAYS
Displays of cinema memorabilia.

DREAMBOATS OF THE SCREEN
There will be a competition in the **Daily News** in which Birmingham senior citizens will have voted for their favourite screen star, and recorded their memorable moments in the cinema.

DRESSING UP
All senior citizens and their helpers will be encouraged to dress up 1920s style.

Prizes will be awarded for the most outstanding costume and most original competition entry.
Organised by the Department of Recreation and Community Services and Social Services.

Contact Judy Stubley: 021 235 3808

CANNON CINEMAS The No.1

EXHIBITIONS

Ikon Gallery
1st September - 4th October Tuesday - Saturday 10.00am - 6pm (Thursday 8.00 p.m)
19:4:90 TELEVISION INTERVENTIONS
Seventeen years ago, viewers of Scottish television were astonished to see their television sets apparently fill up with gurgling water. No announcement, no credits, no explanation. What could it be? In April this year, viewers of Channel Four watched transfixed as a snooker match dissolved into a surreal nightmare. Welcome to artists' television!

This unique exhibition presents works made by artists for television in an accessible and exciting way. The focus is nineteen "interruptions" commissioned by Channel Four from leading British and European artists including David Mach, Rose Garrard, Alistair MacLennan, Bruce McLean, Pratibha Parmar, Stephen Partridge and Paul Rodriguez. There is also an international overview of tapes from the last twenty five years and documentation relating to youth and community video projects.

The exhibition is an initiative of ***The Ikon Gallery***

Ikon Gallery
1st September - 4th October. Tuesday - Saturday 10.00am - 6.00pm (Thursday 8.00 p.m)
VIDEO JUKE BOX
As part of a season of music films and videos during the Festival, the Ikon Gallery hosts **Video Juke Box** - a collection of music videos from the vault of Ikon (no relation), a Manchester-based music distributor representing some of the most challenging music and imagery in modern music. Come in and pick your own tape. Press Play and enjoy . . . Available on request.

A WEAVE event in association with the Ikon Gallery and the Festival.

MAC
Friday 7th September - Sunday 7th October
NOVEL IMAGES
An exhibition looking at all aspects of the adaptation of novels to large and small screen. Archive material includes stills, quotes, original posters and books, and photos of the movie-making process.

A ***MAC Cinema*** *event in association with the Festival. Check in the cinema pages for the season of classic films running alongside this exhibition at dates outside the Festival.*

MAC
Thursday 20th September - Saturday 6th October
CATALUNYA DREAMING
A photographic exhibition by Darryl Georgiou tracing the Spanish Civil War among the street signs and tattered posters of suburban Barcelona.

"These photographs" writes Georgiou, "were produced as an intuitive response to the social and political climate in Catalunya. A fervently patriotic state that is proud of its own language, tradition and artisitic heritage, and that Spain refuses to grant independence to.

"Several of the images are on an obvious level, such as the political daubing that resembles a Miro painting. Others are on a more metaphorical level, but all were produced with the same sense of enquiry."

A ***Ten:8 Touring*** *event in association with the Festival's season of* ***Catalan Cinema***

MAC
Thursday 20th September - Saturday 6th October
SPIKE LEE IN 2D
PHOTOGRAPHS BY JEFFREY SCALES

Ten:8 Photography brings an exclusive exhibition of one of the most debated film-makers of recent years, direct from New York.

Jeffrey Scales is a New York photographer who photographs film celebrities such as Robert de Niro and superstars like De La Soul. Jeffrey has made this particular set of images available specifically for the Film Festival. In this exhibition we see Spike Lee on set, on location, with politicians such as Jesse Jackson, or set against a huge blown up image of Malcolm X. From the pictures, we can piece together different aspects of this film-maker who has consistently sparked debate with his controversial characters and films. Not to be missed.
Spike Lee's new film ***Mo' Better Blues*** *is the 1990 Festival's Closing Film*

Preview
The Bond
October 25th - November 27th
BBC2's *Spaghetti Junction Project*

Earlier this year, BBC2's **The Late Show** produced *The Spaghetti Junction Project* - a documentary on five contemporary architects' ideas and attitudes to the 1960s landmark.

This is an exhibition of their designs to promote good design in Birmingham.

ACKNOWLEDGMENTS

The Festival wishes to thank the following people:

Dawn Airey (Central Television), Malcolm Allen (Media Development Agency), Trish Anderson (Canada House), Mireille Attas (Delegation Generale du Quebec), Cameron Bailey (Toronto Festival of Festivals), Sue Barker (Central Television), Daniel Batsek (Palace Pictures), Robert Beeson (Artificial Eye), Will Bell (Arts Council), Andre Bennett (Cinephile), Sue Berger (Penguin Books), Jim Berrow (Central Television), Paul Brett (Guild),Councillor Bryan Bird, Jane Biro (UIP), Tony Bloom (Mainline Pictures), Mike Bloomer (National Westminster Bank), Trevor Boden, Councillor Albert Bore, Rosa Bosch (LFF), Cynthia Bower, Max Bridgewater (Waterstones), Pogus Caesar (Central Television), Ann Campbell (Virgin), Bob Carruthers (Central Facilities), Emma Chapman (Palace), John Collee, Mike Davies (Chair, Cinema Advisory Group), Jenette Day (Enterprise Pictures), Amanda Deadman (Central Television), Ming de Nasty (Poseurs), Helen Doherty (West Midlands Arts), Elizabeth Draper (Electric Pictures), Wayne Drew (BFI), Jim Dumighan (BBC Pebble Mill), David Edgar, Michael Eaton, Julian Evans (Lionart), Alan Fair (MAC Cinema), Simon Field (ICA), Nigel Floyd, Monika Ganzenmuller (Catalan Films), Tony Garnett, Ben Gibson (BFI Production), Michael Green (CCCS, University of Birmingham), Julia Greenhough (Central), John Greyson, Piers Handling (Toronto Festival of Festivals), Barry Hanson (BBC Pebble Mill), Pamela Hare Duke (Oasis), Tim Highsted (ICA), Nick Hoare (Gala), Houghtons, Dorothy Hobson (Chair, Television Advisory Group), Jane Ivey (BFI), Mike Jackson (Stonewall), Paula Jalfon (LFF), Arlene Jeffrey (Mentorn Midlands), Jerry Johns (BBC Pebble Mill), Tony Kirkhope (Metro Pictures), Keith Lane (Odeon New Street), David Lodge, Derek Malcolm (*The Guardian*), Barry Matthews (Bissell and Brown), Jill McGreal (Canada House), Peter McFadden (Cannon Cinema), Wendy McKeigan (OFDC), Frank McGettigan, (Channel Four), Melanie McKenzie (BBC Pebble Mill), Simon Meddings (Lionart), Kate Mellor (BFI Production), Mexican Embassy (Cultural Department), Eddie Mirzeoff (BBC), Martin Myers (Vestron), Andrea Newman, Alistair Nicholson (Hobo Film Enterprises), Kate Ogburn (BFI Production), Kate Organ (Readers and Writers Festival), David Owen (Rubery Owen), Jan Page (City of Birmingham), Chris Parr (BBC), John Palmer (Central Television), Janet Pancheri (Lionart), Huguette Parent (National Film Board of Canada), Chris Parr (BBC Pebble Mill), Colin Pearce, Andrew Peat (Post and Mail), Andre Peloquin (Delegation Generale du Quebec), Stuart Purvis (ITN), Liz Reddish (BFI Production), Philip Ridley, Carolyn Ross (Wragge and Co.), Jonathon Rutter (DDA), Claire Sanderson (Central Television), Anthony Sargent, Patrick Scott (CJP), John Sharkey (Tornto Festival of Festivals), Geraldine Sharpe-Newton (ITN), Geoff Sims (Director, MAC), Anup Singh, Cameron Slater (Central Television), Bob Southgate (Central Television), Councillor Renee Spector, Dawn Stanley (Channel Four), Helga Stephenson (Toronto Festival of Festivals), Judy Stubley (City of Birmingham), Sandra Swan (National Film Board of Canada), David Tamasco (Fox), Sandy Taylor (EDU), Kim Tomczak (V-Tape), Sally Tringham (Lionart), Kim Turberville (Central Facilities), Jonnie Turpie, Yugesh Walia (Endboard Productions), Ian Wall (Film Education), Pete Walsh (Triangle Cinema), Maggie Warwick (Canada House), Bernie Watters (Medusa),Graham Wiffen (Ontario Government in London), Liz Whittaker (KPMG Peat Marwick), Sheila Whittaker (LFF), Geraldine Wilkins (EDU), Paul Willemen (BFI), Mrs. Joy Williams, Keith Williams (National Westminster Bank), Rhonda Wilson (Ten:8), Rodney Wilson (Arts Council), Liz Wrenn (Electric Pictures), Ronnie Wright (EDU), Derek Zissman (KPMG Peat Marwick).

The Festival also wishes to thank all Box Office staff at MAC, the Triangle, the Odeon New Street and the Cannon. Also a special thankyou to our volunteers.

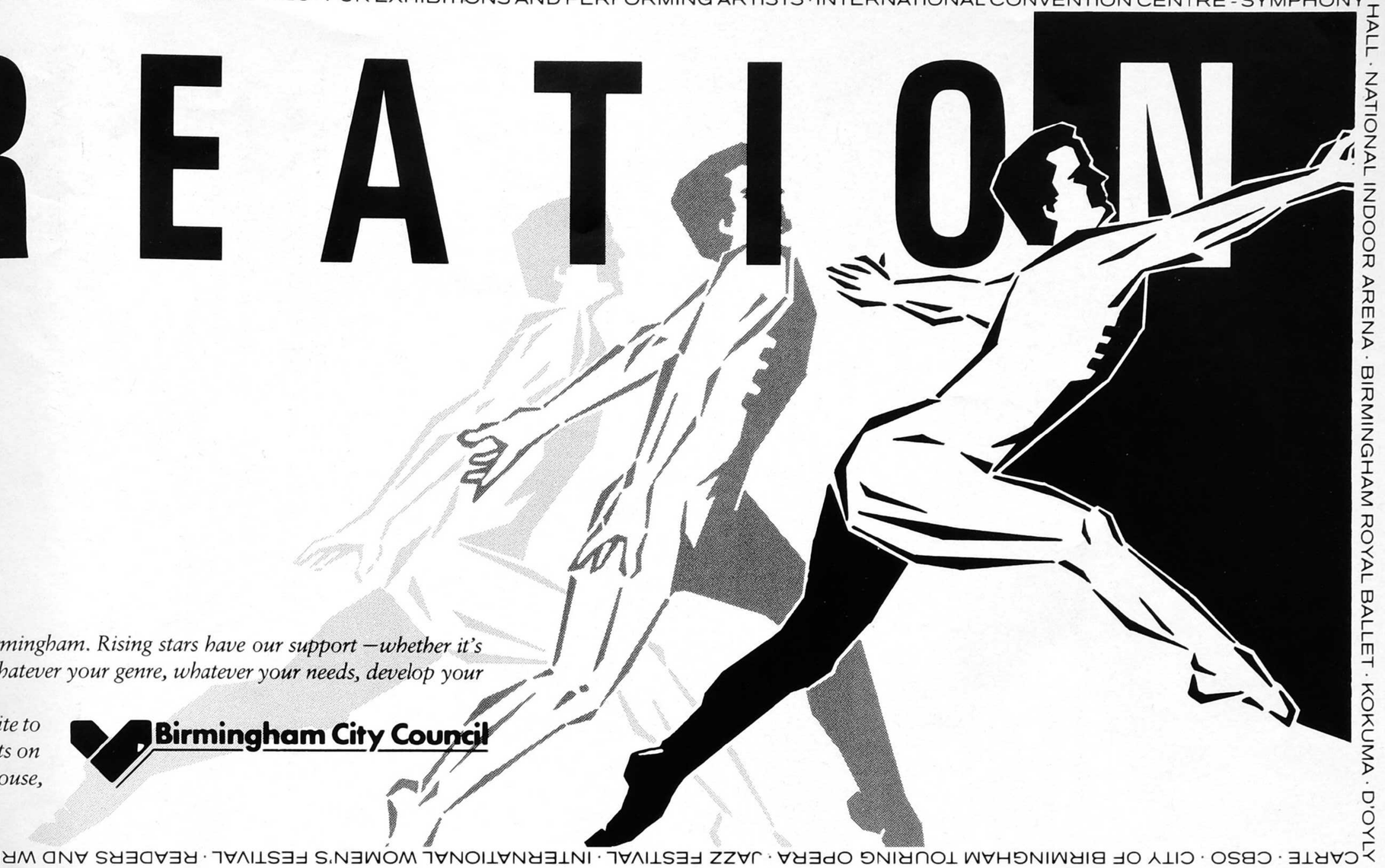
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Nice Work

Award winning drama

from the BBC in the

Midlands



BBC
IN THE MIDLANDS

Nice Work, winner of the RTS Best Drama Serial Award and the 1990 Silver Nymph Award
at the Monte Carlo International Television Festival